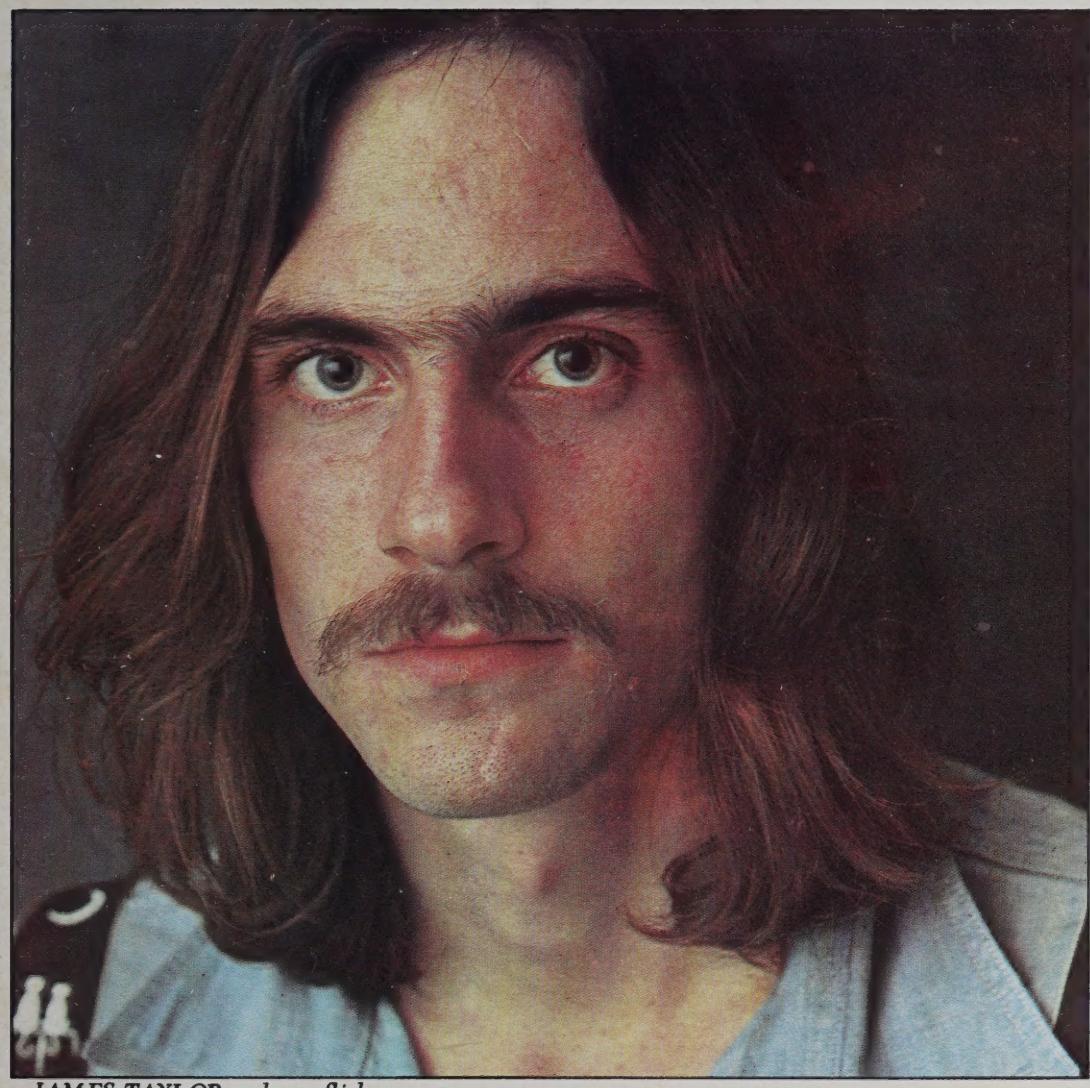
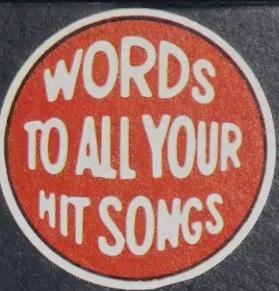


# HIT PARADER

BLACK ROCK  
EMERGING MUSICAL FORM

SEPT. 1971  
CDC  
50¢



JAMES TAYLOR makes a flick

**JETHRO TULL** "I don't listen to other people's music."

**NEIL DIAMOND** "My father was a hippy...in his head."

**RASCALS** "The way I write? It just passes through me."

**ERIC BURDON** "It's like a honeymoon with the public."

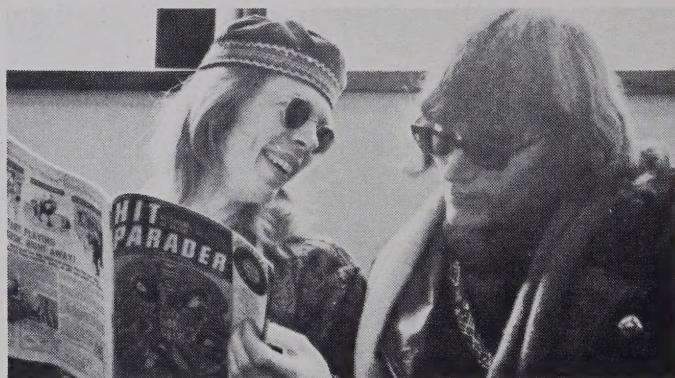
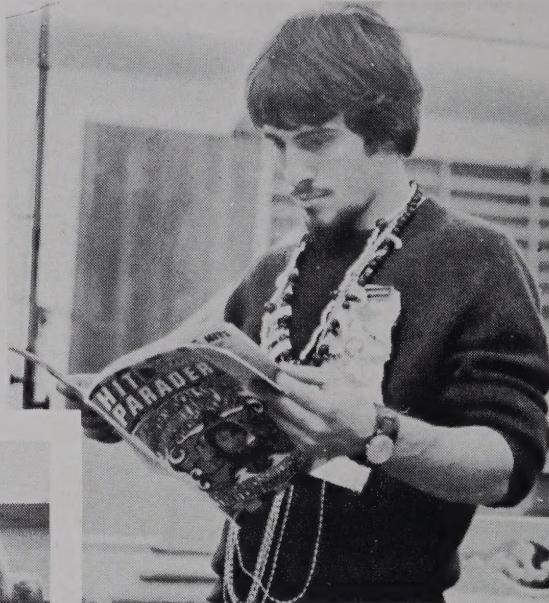
**SANTANA** "a question of putting seven heads into one."

ONLY BELIEVE  
CRY BABY  
RAINY DAYS &  
MONDAYS  
REACH OUT  
I'LL MEET YOU HALF  
WAY  
I FEEL THE EARTH  
MOVE  
NATHAN JONES  
I CRIED  
YOU'RE MY MAN  
I'M COMING HOME  
BATTLE HYMN OF  
LT. CALLEY  
WHEN YOU'RE HOT,  
YOU'RE HOT  
TRY SOME, BUY SOME  
DOUBLE LOVIN'  
IT DON'T COME EASY  
HANGING ON TO A  
MEMORY  
HOUSE AT POOH  
CORNER  
I DON'T KNOW HOW  
TO LOVE HIM  
FOLLOW ME  
I LOVE YOU FOR ALL  
SEASONS



860054000 860056000

# FAMOUS PEOPLE READ HIT PARADER...



Top: The Young Rascals, Felix (left) and Eddie.

Bottom: Jefferson Airplane, Jack (left) and Jorma.

## WHEN WE GIVE THEM A FREE COPY!

If you're not a famous person you'll have to subscribe! If you ever become famous we'll give you a free copy. That's a promise!

Special money-saving offer  
for non celebrities.

**\$ 500 for  
12 BIG ISSUES**

**\$ 850 for  
24 BIG ISSUES**

HIT PARADER, Dept. HP 971  
CHARLTON BUILDING, DERBY, CONN. 06418

Gentlemen:

Enclosed is:  \$5.00 for 12 issues (one year)  
 \$8.50 for 24 issues (two years)  
(Canada Add 25% - Foreign 50%)

New Subscription (check one)  Renewal

Please enter my subscription to HIT PARADER today

Name.....

Address.....

City..... State..... Zip.....

# You can't win 'em all.

A Fender guitar would complete this picture. But that wouldn't make our point.

That there's a loyalty to Fender guitar accessories, even by guitarists who prefer another make or who have had to settle for a much cheaper import.

## Fender Picks

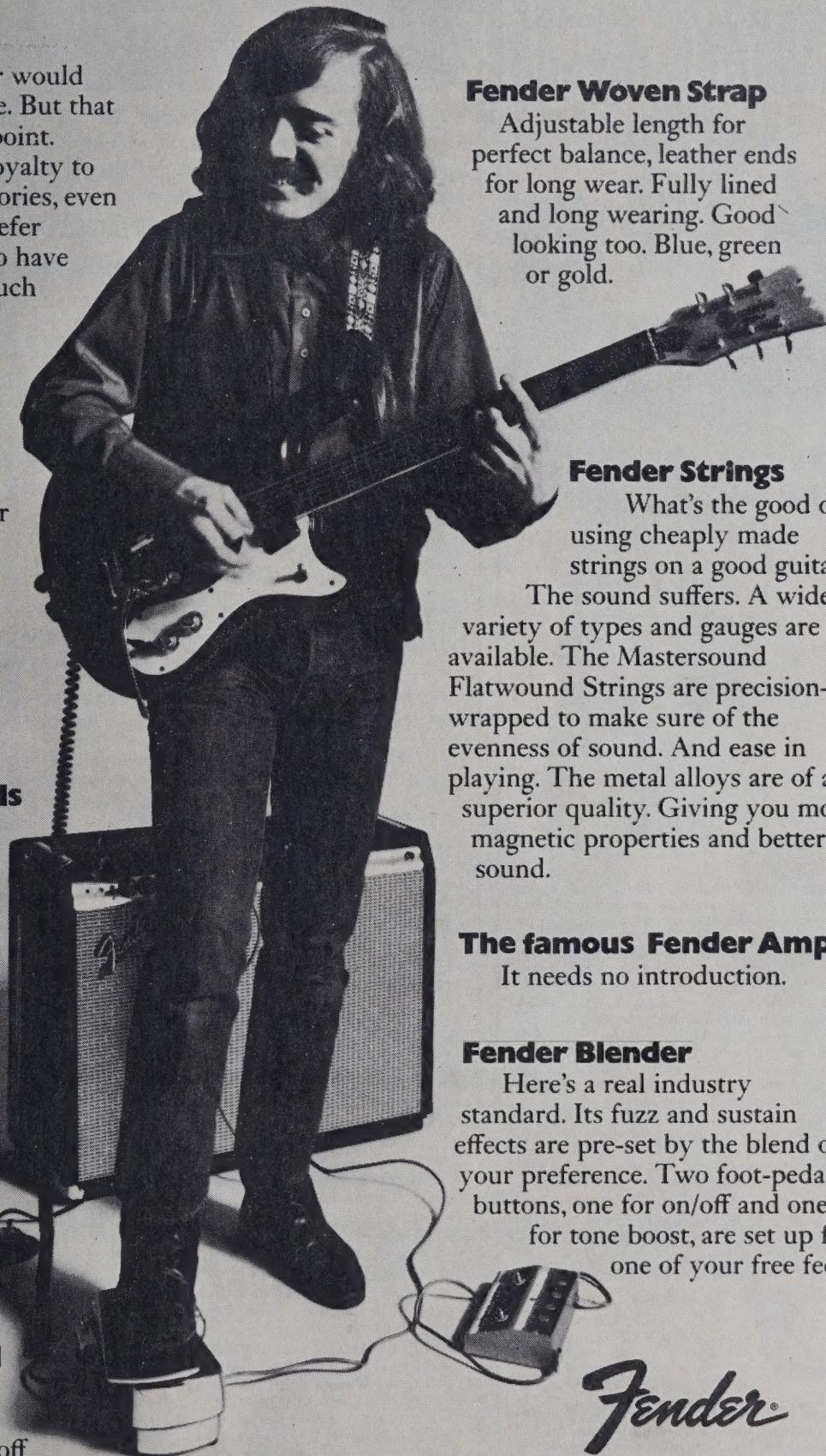
They're the preference of guitar players all over the world. You have your choice of four picks, each one in thin, medium or heavy weights. Also there's a wide variety of thumb and finger picks.

## Fender Koil Kords

Like the telephone cord that won't tangle. Solid molding, high-impact insulating material permanently anchors cable to molded plugs.

## Fender Fuzz-Wah Pedal

Control your own fuzz and wah with a free foot. On/off foot switch for both fuzz and wah. And it's built to last, even with some heavy stomping.



## Fender Woven Strap

Adjustable length for perfect balance, leather ends for long wear. Fully lined and long wearing. Good looking too. Blue, green or gold.

## Fender Strings

What's the good of using cheaply made strings on a good guitar?

The sound suffers. A wide variety of types and gauges are available. The Mastersound Flatwound Strings are precision-wrapped to make sure of the evenness of sound. And ease in playing. The metal alloys are of a superior quality. Giving you more magnetic properties and better sound.

## The famous Fender Amp

It needs no introduction.

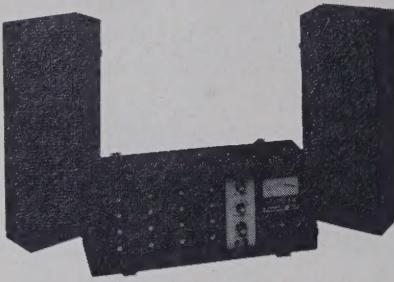
## Fender Blender

Here's a real industry standard. Its fuzz and sustain effects are pre-set by the blend of your preference. Two foot-pedal buttons, one for on/off and one for tone boost, are set up for one of your free feet.

**Fender®**

CBS Musical Instruments  
A Division of Columbia Broadcasting System, Inc.  
1300 E. Valencia, Fullerton, California 92631

# Here comes the Jordan PA-500 public address system...



and there it goes!



That's right! The Jordan PA-500 public address system is light in weight but heavy in performance. The powerful four channel full-range amplifier has 100 watts RMS power, enough for any assignment. Each channel has two inputs, volume, bass, treble and reverb controls. The master control section includes volume, low frequency cut switch and Jordan's exclusive anti-feedback control which permits tuning out the feedback without removing a portion of the audio spectrum. The two mini column speakers, that attach to the amplifier for portability, are designed to give greater sound intensity as the distance increases without blasting listeners close to the speakers. Input jacks on the front of the columns permit the use of multiple columns for patching a series of speakers. The Jordan PA-500 is made of wood and covered with a tough scuff-resistant vinyl. When packed as a suitcase it measures only 10x26x22 inches.



**JORDAN ELECTRONICS**

Division of Phaestron Instrument and Electronic Co.  
151 Pasadena Ave., South Pasadena, California 91030

Write for complete dealer information and catalog.

# HIT PARADER

NUMBER 86 SEPT. 1971

EXECUTIVE EDITOR/Patrick J. Masulli  
EDITOR/Ian Dove  
FEATURES EDITOR/Lisa Mehlman  
WEST COAST EDITOR/Pete Senoff

NEW YORK NEWS/Joyce Becker  
LONDON NEWS/Peter Jones  
OLDIES CONSULTANT/Lenny Kaye  
CANADIAN EDITOR/Ritchie Yorke

ART DIRECTOR/Madelyn Fisher

## 6/THE SCENE

## 7/WE READ YOUR MAIL

8/THE NEW RASCALS *Felix and the Swami*

11/JOE COCKER *The mad dogs movie*

17/JETHRO TULL *Why should I listen to other people's music?*

20/BLACK ROCK *Emerging musical form*

23/NEIL DIAMOND *New York writer*

25/SANTANA *Seven into one does go*

26/ROLLING STONES *Years of the bad vibrations part three*

31/ERIC BURDON and WAR *Getting headlines*

35/TEN YEARS AFTER *Getting automatic*

39/FAST FLASHES *New James Taylor film... Brewer and Shipley*

41/NEW STARS *Sweetwater*

42/COMMUNICATION *Emotion*

44/READERS' REVIEWS

59/PLATTER CHATTER

61/BOOK REVIEW *Session men*

64/THE SHOPPING BAG

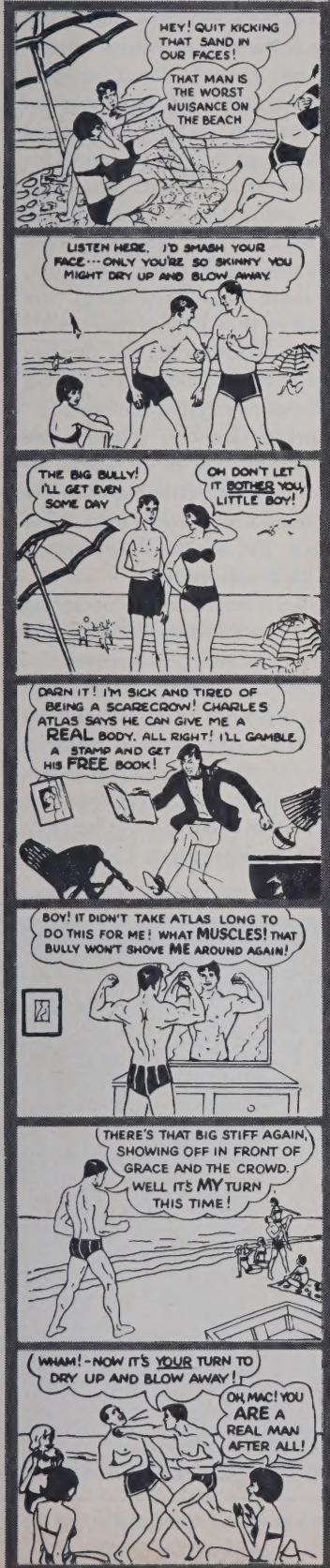
## THIS MONTH'S TOP TUNES COMPLETE SONG INDEX ON PAGE 46



HIT PARADER is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn., under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. © Copyright 1971 Charlton Publications, Inc. All rights reserved. Printed in the U. S. A. Annual subscription \$5.00, 24 issues \$8.50 Subscription Manager: Ida Cascio. Volume 30, No. 86, Sept., 1971. Authorized for sale in the U. S., its possessions, territories and Canada only. Members of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418, and accompanied by stamped self-addressed envelope.

NATIONAL ADVERTISING MANAGER: Barry Asch, 529 Fifth Ave., New York, N. Y. 10017, (212-867-2266); SOUTH: The Chuck Chellman Co., 801 16th Ave., South, Nashville, Tenn. 37203, (615-259-3966); WEST and SOUTHWEST: Alan Lubetkin, 4621 Deseret Drive, Woodland Hills, Calif. 91364, (213-346-7769).

# THE INSULT THAT MADE A MAN OUT OF 'MAC'



CHARLES ATLAS, World's No. 1 Body Builder, says:

# Don't Be Half A Man! Don't Be Half A Man!

Let ME SHOW How I Can Make You a Real  
HE-MAN From Head to Toe — in Just 15

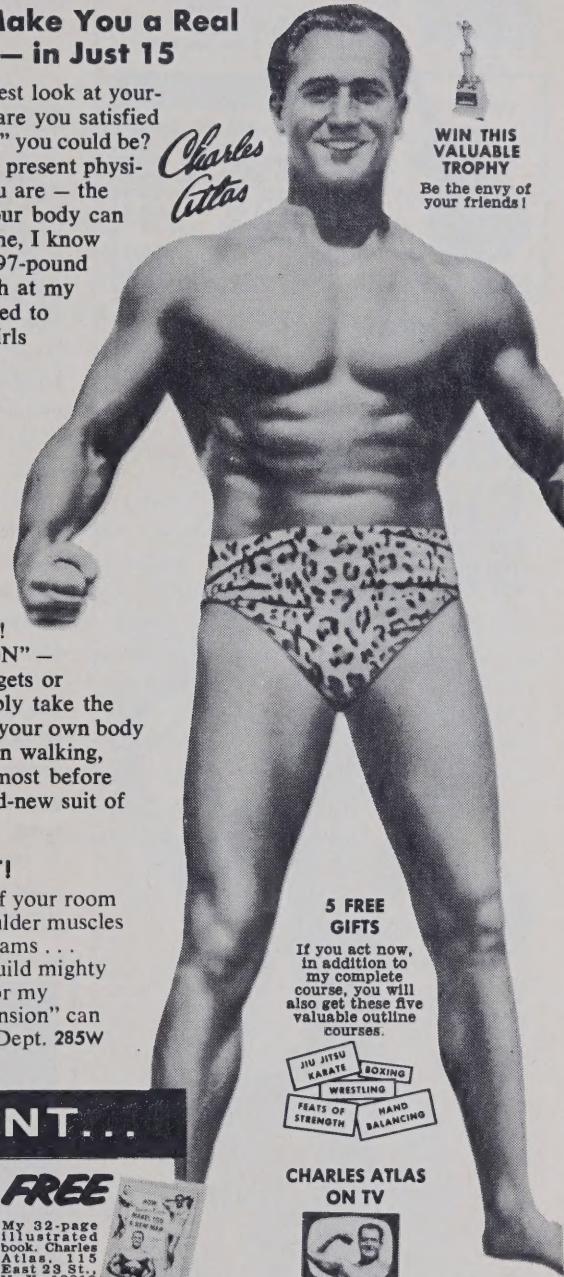
**Minutes a Day!** Take a good honest look at yourself! Are you proud of your body — or are you satisfied to go through life being just "half the man" you could be? No matter how ashamed you are of your present physical condition — or how old or young you are — the "sleeping" muscles already present in your body can turn you into a real HE-MAN! Believe me, I know — because I was once a skinny, scrawny 97-pound half-alive weakling! People used to laugh at my build and make fun of me. I was ashamed to strip for sports or the beach . . . shy of girls . . . afraid of healthy competition.

### HOW I CHANGED FROM A "MOUSE" TO A MAN!

One day, I discovered a secret that changed me from a timid, frightened scarecrow into "The World's Most Perfectly Developed Man" — a "magic formula" that can help turn you, too, into a marvellous physical specimen . . . a real HE-MAN from head to toe . . . a man who STANDS OUT in any crowd! What's my secret? "DYNAMIC-TENSION" — the natural method! No theory. No gadgets or contraptions. You just do as I did. Simply take the "sleeping" muscles already present inside your own body — build them up — use them every day in walking, bending over, reaching, even sitting! Almost before you know it, you're covered with a brand-new suit of beautiful, rock-hard SOLID MUSCLE!

### MY SECRET BUILDS MUSCLES FAST!

Just 15 minutes each day in the privacy of your room is all it takes to make your chest and shoulder muscles swell so big they almost split your coat seams . . . turn your fists into sledge-hammers . . . build mighty legs that never tire! Mail coupon today for my famous book showing how "Dynamic-Tension" can give you a Body by Atlas. Charles Atlas, Dept. 285W 115 E. 23 St., New York, N. Y. 10010.



### 5 FREE GIFTS

If you act now, in addition to my complete course, you will also get these five valuable outline courses.



### CHARLES ATLAS ON TV



### DO YOU WANT...

**A DEEP CHEST?**  
I can add SOLID INCHES of powerful muscle to your chest, making you look and feel like a dynamo.

**BIG ARM MUSCLES?**  
You'll see and feel your arm muscles BULGE out with super power and energy.



My 32-page illustrated book, Charles Atlas, 115 East 23 St., N. Y. 10010.

**BROAD SHOULDERS?**  
"Dynamic-Tension" will broaden your shoulders. You'll see and feel RESULTS IN 7 DAYS!

**TIRELESS LEGS?**  
I make your legs strong and powerful with the tireless drive of a long distance runner.

HERE'S THE KIND OF BODY I WANT

- MORE MUSCLE — BIGGER CHEST
- BIG ARM MUSCLES
- BROAD BACK & SHOULDERS
- TIRELESS LEGS
- MORE WEIGHT
- MAGNETIC PERSONALITY

**MORE WEIGHT?**  
You'll put on pounds in the right places. "Dynamic-Tension" rebuilds you inside and out.

**MAGNETIC PERSONALITY?**  
"Dynamic-Tension" makes you alive with vitality — the vitality that men respect and women admire.

...THEN MAIL THIS NOW!

### CHARLES ATLAS

Dept 285W 115 E. 23 St., N.Y., N.Y. 10010

Show me how "Dynamic-Tension" can make me a new man. Send your famous 32-page FREE book, full of pictures, valuable advice. No obligation.

Print Name.....Age.....

Address.....

City & State.....Zip Code.....

In England: Charles Atlas, 21 Poland St., London W. 1

**FREE 2 JUMBO ENLARGEMENTS**  
with your choice of

**32 BILLFOLD PHOTOS**  or 2-8 x 10 Enlargements  or 4-5 x 7 Enlargements

**\$1**

Get acquainted offer—on silk finish double weight portrait paper. Send any snapshot or photo, 4-day in plant service. Satisfaction guaranteed. Enclose \$1.25 (for cover handling & postage) for each unit you wish. No limit. Your original returned with your order. One pose per unit. Send today as offer is limited.

DEAN STUDIOS, Dept. B7  
913 Walnut St., Des Moines, Iowa 50302

ANY PHOTO COPIED Color or Black & White Your Original Returned

**GUITARIST CATALOG**

**SAVE** up to 30% on strings, picks, wah pedals, straps, replacement parts, & much more. Over 300 name brand items! Send \$1.00 for catalog (refunded on first order). **ACT NOW** and receive **10 FREE PICKS!**

MUSICIAN'S SUPPLY, INC.  
P.O. Box 1398, 113 Los Gatos, Calif. 95030



**KNIT JUMP SUIT**  
\$39.95



**WRITE FOR FREE CATALOG**

Slack suits  
Sport shirts  
Dress shirts  
Slacks  
Jackets  
Jump Suits  
Imported Footwear

If you could just see yourself in this sensational new Jump Suit style, you'd never want to take it off! Rich, soft bonded knit fabric of luxurious 100% ORLON acrylic. And—look at those dramatic zippers at front and on pockets, fastened with big gold-tone rings! Striking belt with gold-tone buckles! The most exciting new style idea in years! A680 Two-tone Black and Gray. Sizes: S, M, L, XL. Waist sizes 26 to 40. \$39.95 ppd., or \$4. deposit on C.O.D., you pay postage. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear.

**Eleganza**

Sold by mail only.

1741 Manley St., Brockton, Mass. 02403

# THE SCENE

## ROCK CONCERTS

Back to the question -- whether it is better to take the money and running, not worrying about the outrageous acoustics and poor vision by putting a four piece rock group into an arena that accommodates over 25000 fans...or go back to the smaller places where you can control vision and sound but also disappoint a lot of people who can't get in.

Bill Graham, the Fillmore owner reckons (he told *Variety*) that groups are taking the smaller route these days and now apparently believes that his earlier prediction about the death of rock theaters, such as the Fillmores, was perhaps exaggerated.

Of course we reported Bill's doomy predictions about the state of the Woodstock nation when rock festivals were on the upswing, groups were asking for and getting small ransoms for an evening's work in arenas far more suitable for indoor rodeos, ice hockey games and the choreographic antics of those

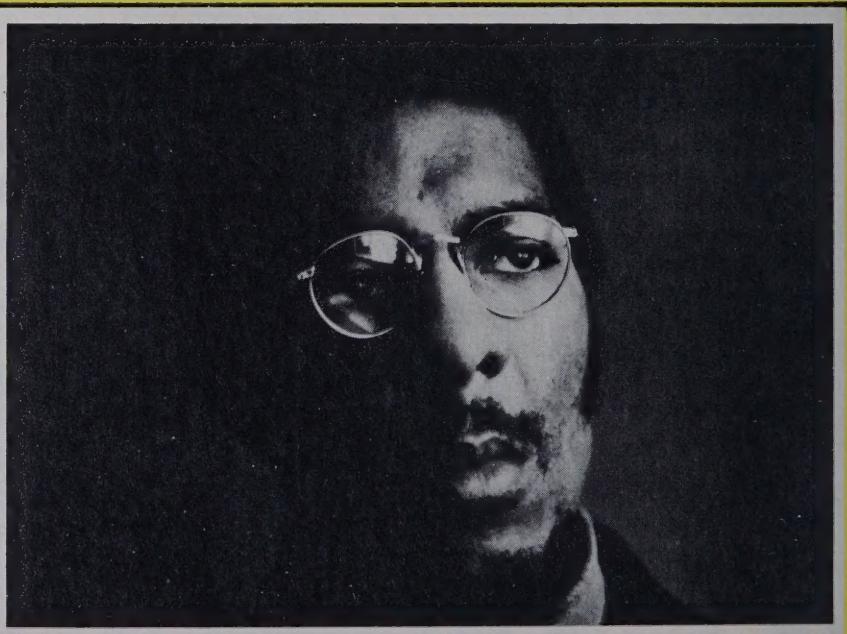
marching bands belong to Scottish army regiments.

Now with a change in economy, with trouble of maintaining security, the antagonism of local licensing/censorship/political / police authorities to large rockgatherings, the pendulum has swung back.

Bill Graham listed a number of groups that he felt were putting the quality of their music before a financial rip-off: *Grateful Dead*, *Santana*, *Elton John*, *Jethro Tull*, *Mountain* and *Richie Havens*. (All by the merest coincidence, at that time, booked for the Fillmores). Graham was particularly impressed by the decision made by *Ten Years After* who were booked into the Fillmore, New York, for a mere \$25,000, whereas the time before they played New York's enormous Madison Square Garden and took over \$60,000 away to help boost Britain's sagging economy.

Remarked Graham: "In the end you measure rock at its worst by measuring the distance between the microphone and the last man in the audience. The shorter that distance is, the better off we are."

Graham himself has an interesting theory — he thinks that a lot of the hysteria surrounding rock concerts in large arenas is geared to the loud volume and what he terms theatrical antics that a group has to resort to in order to grab the attention of everybody, from the microphone on stage to the small guy in the back row with the binoculars. □



**RICHIE HAVENS — cited by Bill Graham as a good example of fair pricing.**

# WE READ YOUR MAIL

Dear Editor:

This letter is addressed to the musician (s) who aspire to fill the void left by the tragic death of Jimi Hendrix.

Truly, he was a magnificent performer and vibrant showman. Some have even called him the "world's greatest guitarist." I do not share this view, as I live near Nashville, where superb musicians, especially guitarists, abound, and there are literally hundreds of guitarists more technically proficient than Mr. Hendrix. No, I do not see his greatness as being THE guitar player, though he was an excellent musician.

I feel that his greatness was in his total being as a performer: his music expressed the feeling of youth with its wild, free, electric storms of sound and isolated moments of tender agony. Agony. That's the word that most closely describes his playing. The voice of a spirit in anguish from within. . . rebellion directed at some invisible outside target while the storm raged within the man himself. A man not in control of his life and blaming it on the "outside." Youth interpreted this outward frenzy as the well-justified resentment of a wrong world, not realizing, until the end, that this man was fighting the real war within himself, most likely AGAINST himself.

Now it's over, and the audience that worshipped him may be lucky that the brilliant career called Jimi Hendrix ended in its prime, rather than in the inevitable shambles it would have surely become. Now, at least, they only have to remember the greatness in its glory, not the decline into the sporadic, introspective decay that has been the fate of practically every mu-

sician who ever turned his life over to forces other than his own creativity.

Some may argue with this, but some "hip" people never saw behind the flash. If you are a creative person yourself, it is probable that you have already felt some measure of his agony.

The followers of fad and fashion will not understand what I'm about to say, and I do not intend that they should. So be it. I am speaking to the person or persons who may next step into the "superstar" category. From every great performer you will learn something that will become part of your life. You will resent copying, but some part of people like Jimi Hendrix, will become a natural part of your own music without your ever deliberately setting about to duplicate. This is good. This will keep the meaningful things about these performers alive forever.

But there is a danger. The threat is recreating an original mood in a distorted way. Compare Hendrix' playing with B. B. King. One music releases the suffering while the other only recognizes it, festers it, and turns it back into the player to fuel still more outbursts of pain. Music unto itself is dangerous, especially when some of its qualities meet with audience acceptance. The danger is to the performer and his work. So, in this regard, I say to you, be VERY aware of Jimi Hendrix' influence on your playing. A musician's first responsibility is to his audience. They've heard Hendrix; now let them hear you. Peace, and a prayer for Jimi. He was heavy; God knows he was our brother.

F. B. Dotson  
Tullahoma, Tenn.

Dear Editor:

I would like to compliment you on your article on the Rolling Stones in the April issue. It was very informative and I really enjoy reading about my favorite group. I never realized what a fantastic group they were until about a year and a half ago.

I believe their album, "Let It Bleed" is the best thing they've ever done and if anybody has the chance to see their movie, "Gimme Shelter" see it! You'll never have a better chance except for a live concert, to see Mick Jagger in action doing his fantastic thing.

Pam Roberts,  
Duxbury, Mass.

Dear Editor:

For the disappearing Beatles fans: I think Paul McCartney is really doing his thing but on his album he really puzzled me with the song, "Kleen-Akrore." From what I can gather it seems to be a wild jungle chase -- can any reader enlighten me? On the same album, "Man We Was Lonely" sounds as if he was singing about his younger days with the Beatles.

Rick Kilgore,  
Birmingham, Ala.

Tim Gunther,  
Monroe, Louisiana.



PAUL McCARTNEY, with wife and songwriting partner, Linda.

# THE RASCALS

## Felix And The Swami....



**THE NEW RASCALS** — left to right, **Felix Cavaliere**, **Ann Sutton** who sings with the group, **Buzz Feiten** and **Dino Danelli**.

Are the Rascals still the Rascals?

After scoring a tremendous success with four gold LP's and three gold singles like "Groovin'," "People Got To Be Free," and "Beautiful Morning", the original Rascals called it quits. Singer Eddie Brigati and guitarist Gene Cornish left to do their own things. The band also left Atlantic to sign with Columbia.

Buzz Feiten, an alumnus of Paul Butterfield's Blues Band and a musician of outstanding reputation, has taken over the guitar spot. Other musicians will be hired as needed.

But, despite the changes, the Rascals are still the Rascals. They still have original drummer Dino Danelli, but more important Felix Cavaliere remains.

Without Felix there would be no Rascals.

He is the musical hub of the group and says that now the group is "moving towards the jazz feel." According to him the Rascals will have a more relaxed approach on stage and will put more emphasis on the musical than on the vocal part of their performances.

Officially the Rascals never had a leader but Felix has always dominated the group creatively. Felix is responsible for both the direction of the music and such excellent songs with strong melodies and lyrics as "How Can I Be Sure," "People Got To Be Free," "Beautiful Morning," and "See."

When he was four, his mother enrolled him in piano lessons and his involvement with music continued through



### FELIX explains that the new line up is "moving towards a jazz feel."

high school in Pelham, New York, and for three years at Syracuse University where he wrote a dance tune called "The Syracuse." At 17 with money from a summer job he bought himself an organ which he decided he had to have after hearing one at a black night club in New Rochelle, New York. There he picked up on rhythm and blues.

Over the years Felix's songs have changed to include other influences, but he keeps coming back to r 'n' b.

"I look at writing the way I look at a radio station," says Felix. "It's been picked up because we have turned the needle on the air to a certain frequency. That's the same way I write. I am just a vehicle for the songs. I'm not really doing the writing. So I happened to be tuned very heavily to an r 'n' b frequency. I feel that it just passes right through me and it's kind of good for your ego that way.

"The song just comes. If it's going to come, it comes and if it's not, it doesn't have to. It depends. Your state of mind has a lot to do with it. Like if you're happy and have no troubles, then you write that kind of song. If you're very depressed, then that comes out. You can't lie in your songs. It's part of you that's hard to explain."

Most rock musicians always seem surrounded by furious, fawning and frenetic activity. Not Felix. When he walks into a room, calm surrounds him. When he talks to you, he looks you straight in the eyes without fidgeting. His long dark hair and beard heightens the intensity of the eyes.

For the past three and a half years Felix has studied yoga with the Swami Satchidananda in New York and he says: "It's changed my entire life."

Felix explains: "I think a lot of people in our generation are looking for something, and they don't know exactly what it is that they're looking for, so they try things like drugs. But inside there's a desire to know about things which finally manifests itself. In other words, you finally realize this after you've gone through all the things that you thought you wanted."

"Now I thought that what I wanted was to be a successful

musician. You know I figured that would bring happiness. So I just about did it and then I turned around one day very disturbed. I said now wait a second, this is that but it's not what I really want. It's not happiness that I was looking for. There's still a lot of changes, there's still a lot of pressure. There's still a lot of anxiety.

"So I was very confused and I began to read a lot of different things -- a lot of Zen, Timothy Leary's trip. Finally one day I happened on this book somebody gave me called the "Autobiography of a Yogi." It says in there in sort of a mystical sense that when you find your guru you will know. You first express the idea you would like to have a guru and then he comes.

"I wouldn't say I doubted it, but I didn't expect to find him in Manhattan. One day Steve Paul (who then owned the Scene club and now manages Johnny Winter) called me up and asked us to do him a favor. He was doing a television program and needed some acts. I went there and there was this beautiful man sitting on the floor with about 150 kids sitting around and I just froze. I just finished the chapter the night before. I couldn't even speak. But I knew that I had found what I'd been looking for. And I told him what I was experiencing which was a very frustrating thing - success and not happiness. He understood exactly what I was talking about and decided I could learn. I have been with him since then."

How often does Felix see the Swami? "It's kind of informal and isn't a real regimentation of one here at such and such a time every day," he says. "We're very close. The word 'guru' has been so misused. What he really is is a teacher, a friend, a father, and a nice person all wrapped up in one. It's as if he can take on these different roles. During the course of being with him, maybe for two or three days you don't learn anything, so to speak. And then all of a sudden something will happen that he can teach you, and he does. That's how you really learn. But what he's really doing is introducing you to you."

Being a performer means intense pressures as well as great rewards. This probably pushed Felix to the point where he was ready for some kind of spiritual change faster than if he were doing something else. According to him, "You set up a goal and the faster you reach that goal the faster you realize where that goal is at. Then there's material things. Fortunately we have just about everything a person could want. I don't mean everything. There's still a couple of things a person could want if he's stupid enough to want them. But you get all that out of the way."

"I don't mean to say, well, I've got them all now so on to the next thing. I mean you find out where these things are at. The images too like the big Rolls Royce. It's not just a car to people but that's all it is; you're going to get to the same place whatever you're in. In that aspect these things happened fast; that's why I feel very fortunate. I became aware of where all these things were at."

"All these things are whatever is outside of me because I'm where it's at. Inside of me is where it's at. I don't mean Felix is where it's at. I mean what's inside of Felix."

"And when you find that out it's like wow. It's like somebody says I want to take all of this advertising, which drives me up the wall, out of my life. All of the get ahead, all the hurry up make a million dollars, get a big house, get a big car - gone, gone!"

"Yoga takes you out of that trip. It takes you out of those ups and downs - it shows you what really counts. What really counts is you, what kind of control you have over yourself."

Yoga has also turned Felix away from drugs. He explains: "I believe every person is beautiful if they allow themselves to be beautiful. But if they alter their consciousness with drugs or liquor or something like this, then

they're putting that up as a block between myself and them. So we kind of discourage those kind of things."

"I am against people changing the beauty that is inside of them. I think they should give it a chance to be instead of altering it at the whim of something that is smoked or taken internally. Not that I'm trying to put all drugs into one category. I'm talking about heavy stuff but the light stuff does the same in that it changes that beautiful you a little bit and it's too beautiful to change so leave it. I personally feel that drugs are a big hangup. They are just avoiding what is going to happen anyway which is you're going to have to face yourself like it or not."

Yoga has helped Felix professionally as well as personally because it has affected his writing. "From one standpoint, I feel that I can do so much more because I can control more, my mind for example," he says. "I can say well you're going to sit down and write. Whereas a lot of people could, if they could only get themselves to sit down, they probably could write. This is what yoga teaches you. Plus, it's a very selfless thing. You're able to see the world a little differently from an uninvolved point of view so you don't get hung up in most things people get hung up in."

"Lyrically, it's obvious because your thoughts are now channeled into a different vein. Women, for example, have a new identity, a new thought vibration. And it's much nicer than the other one anyway. It's sort of like a pure holy essence and this happens with everything."

"And as far as the actual music itself, I just feel that if you're calm and if you're together, you can create better music. Like some music brings peace with them and some bring confusion. I kind of like the peaceful music rather than the confused music." □HENRIETTA ARLECCHINO

**BRIDGE OVER no-longer-troubled waters, according to Felix. The bridge belongs to Felix - it's in his garden, fronting his lake.**



# JOE COCKER.. LEON RUSSELL

## Rockumentary



THE SANTA Monica concert, where the whole ensemble is backing the Cocker voice through "She Came In Through The Bathroom Window."

America finally has a chance to see "Mad Dogs and Englishmen," the filmed report, conceived by Leon Russell, of last summer's tour by Joe Cocker (following his split from the Grease Band) in company with Russell, and 42 musicians, singers, girl friends, wives and children, friends and neighbors and a dog. Plus the specially chartered CockerPower plane.

It lasts two hours and you get a good idea of the once-in-a-lifetime tour involving hotel life, dressing room scenes, on stage and off, meetings with the straights and the freaks on the road from New York's Fillmore to the Santa Monica Civic Auditorium in California.

(continued on page 14)

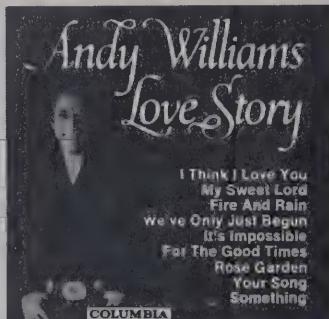
EE **Mad**  
**Dogs**  
**And**  
**Englishmen"**

NOW—YOURS FROM COLUMBIA—AT TRULY

# Any 8 tapes OR records



202523



201145



203885



198986



202960

201293

200105

201673 \*

198911

196741

192328

201806

202705



199158

200204

202127 \*

199950

196709

201830

199828

186809

174607



199968

201756

199992

198408

191825

194357 \*

202390

188136

198499 \*



171504

194779 \*

189035

196790

193623

195891

196246

202036

195727



200014

200097

191205

191809

193748 \*

191742

196972

188060

199943



188367

186114

172254

198473

196444

173674

196717

197574

191189



172411

195693

181909

197004

197954

199133

196725

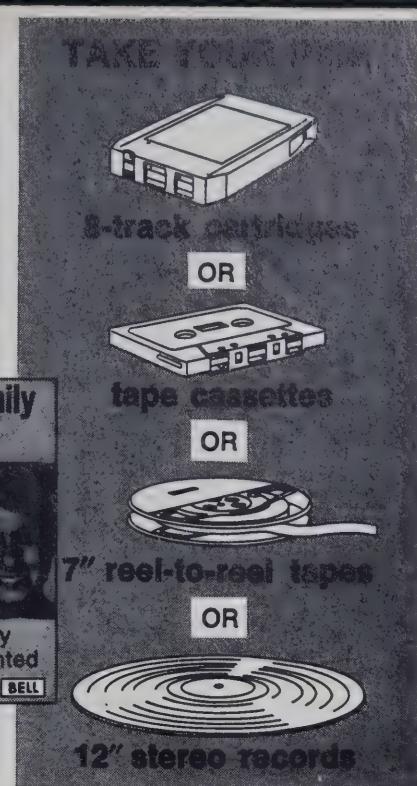
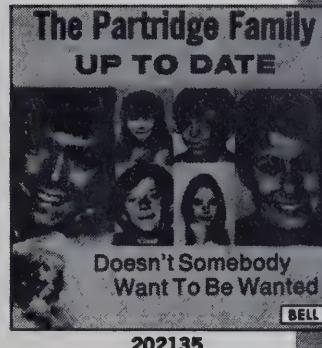
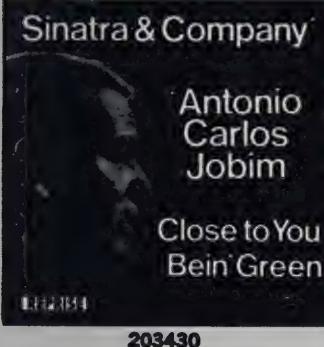
195685

\* Selections marked with a star are not available in reel tapes

# GREAT SAVINGS...

# for only \$3 98

If you join now and agree to buy as few as seven selections during the coming year



Just look at this great selection of recorded entertainment — available in your choice of 8-Track Cartridges OR Tape Cassettes OR 7" Reel-to-Reel Tapes OR 12" Records! So no matter which type of stereo playback equipment you now have — you can take advantage of this introductory offer from Columbia House!

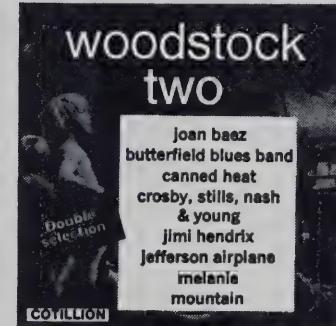
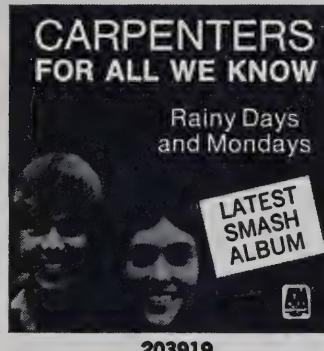
To receive your 8 tapes or records for \$3.98, just fill in and mail the coupon provided, together with your check or money order for \$3.98 as payment in full. Indicate which type of recorded music you prefer . . . cartridges, cassettes, reel tapes or records . . . and your eight selections will be sent promptly. Also be sure to indicate the field of music in which you are mainly interested — in order to help us serve you better.

As a member you will receive, every four weeks, an informative music magazine — describing the regular selection for the month, and scores upon scores of alternate selections from every field of music.

**How to order.** If you do not want any selection in any month — merely return the special card by the date specified. If you want only the regular selection, do nothing — it will be shipped to you automatically. Or use the card to order any of the alternate selections offered. And from time to time, we will offer some special selections, which you may reject by returning the special dated form provided — or accept by doing nothing . . . the choice is always up to you!

Your own charge account will be opened upon enrollment . . . you pay for your selections only after you have received them. They will be mailed and billed to you at our regular prices: cartridges and cassettes, \$6.98; reel-to-reel tapes, \$7.98; records, \$4.98 or \$5.98 . . . plus a mailing and handling charge. (Occasional special selections may be somewhat higher.)

**Fantastic bonus plan.** Your only obligation is to buy seven selections (at the regular Club prices) during the coming year. After doing so, you have no further obligation to purchase anything — and you may cancel membership at any time. If you do decide to continue, you will be eligible for our generous bonus plan — which can save you at least 33% on all your future purchases! This is the most convenient way possible to build a music collection at the greatest saving possible! So don't delay — mail the coupon today!



#### COLUMBIA HOUSE, Terre Haute, Indiana 47808

Please accept my membership. I am interested in the following type of recorded entertainment: (check one only)

8-Track Cartridges (GK-W) 410  
 Tape Cassettes (GL-X)  
 Reel-to-Reel Tapes (HG-Y)  
 12" Stereo Records (HF-Z)

#### SEND ME THESE 8 SELECTIONS

for which I've enclosed check or money order for \$3.98 as payment in full


Send me the 8 selections indicated, for which I have enclosed my check or money order for \$3.98, as payment in full. I agree to buy seven more selections during the coming year . . . and may cancel membership any time thereafter. If I continue, I'll be eligible for your bonus plan.

Every four weeks I'll receive a magazine describing forthcoming selections. If I do not wish anything, I'll return the card provided by the date specified . . . or use the card to order any selection I do want. If I want only the regular selection for my musical interest, I need do nothing — it will be shipped automatically. And from time to time, I will be offered special selections which I may accept or reject by using the dated form always provided.

#### MY MAIN MUSICAL INTEREST IS (check one box only)

Easy Listening       Young Sounds       Country

Mr.  
 Mrs.  
 Miss  
 (Please Print)

First Name

Initial

Last Name

Address . . . . .

City . . . . . State . . . . . Zip . . . . .

Do you have a telephone? (check one)  YES . . .  NO  
 APO/FPO addressees; write for special offer

**Columbia House**  
Terre Haute, Indiana 47808

## JOE COCKER

(continued from page 11)

There's Cocker singing and playing his spastic, invisible guitar, through, "Delta Lady," "With A Little Help From. . ." "She Came In Through The Bathroom Window," "Feelin' Alright. . ." "Lawdy Miss Clawdy," "Give Peace A Chance" and so on.

Russell, self described ringleader of the Cocker circus, has said that nearly everybody had "minor nervous breakdowns" by the end of the trip.

COCKER AND Leon Russell - "Feelin' Alright"



AN OKLAHOMA stop off for Leon Russell and producer - musician Denny Cordell.



DISCOVERING AMERICA -  
Russell loads his gear.



JIM PRICE, trumpet, Bobby Keys, tenor saxophone (formerly Delaney and Bonnie) and Jim Horn, tenor saxophone (formerly Duane Eddy) - the Mad Dogs horn section.



ALL ABOARD THE Cocker plane for another short jaunt.



**LEON RUSSELL and Friends made it across America as Mad Dogs by plane and bus.**



**COCKER AND the invisible guitar.**



**CLAUDIA LINNEAR, a former Ikettes, lets go with "Let It Be."**

*(continued on page 56)*

# IAN ANDERSON OF JETHRO TULL

## "Why Should I Listen To Other People's Music?"



**GOLD DISC** time. It's for the Jethro Tull album, "Benefit" and the lady in the middle is Julie Edge, who made the presentation for no other reason than she's the most photographed model in England right now. Left to right are Martin Barre, Jeffrey Hammond-Hammond, the group's new bass player, Clive Bunker, John Evan, Miss Edge and Ian Anderson.

"I cannot think why I should listen to other people's music. My music is all that is significant to me."

Jethro Tull's Ian Anderson speaking.

Denying the need to listen to his contemporaries. Admitting he has almost totally stopped listening to other artists' music. And leading a quiet retiring life in Hampstead, a suburb of London, when he isn't touring with Jethro Tull.

Jethro Tull moved from the north of England when they started happening, emerging in London with their eccentric, fiercely guarded originality and enthusiastic naivete. Jethro Tull have always been something of an isolated outfit. . . seeming intent on maintaining a very tight, self contained capsule existence that feeds on itself and generates itself totally from within.

Like Ian Anderson they cruise along in their own enigmatic yet highly successful sidewater.

Which is why Ian Anderson can make remarks like the opener with a perfectly straight mind, even when it's put to him that from a business point of view he should take an interest in the music scene around him.

He continues: "If other people like my music, I am overwhelmed that they do. I know that I am doing something different to other people's tastes and I would not start affecting what I play by listening to other people's music. I know that there is a lot of good music going around that I would probably derive pleasure from listening to, but, that is a time thing and I don't have much free time.

"As far as watching trends is concerned, if they changed so that people didn't like our music anymore I would soon be aware of it. I swear to you and anybody else that I have never sold out or prostituted my music because it is a way of making money, because I am much too pig headed to play anything I don't like I wouldn't play anything that didn't satisfy me. It's a principle that I do hold quite firmly. Not that it is anything unusual though. . . I'm sure the



### **IAN ANDERSON – he hates turning music into musak.**

majority of musicians feel the same way.

"But it isn't a conscious cutting off that I don't play records now. I don't like listening to records as background noise. I have to sit and listen otherwise it becomes Musak and I, for one, hate turning music into Musak by treating it as some sort of psychological balm. I used to have the record player on all the time but now I consciously keep away from music unless I can give it my full attention. And then it becomes a time thing. I mean, I wouldn't put 'Tommy' on for instance unless I was going to listen to it. I wouldn't put it on for background over breakfast. That is not what music was written for."

Jethro Tull are today what you might term second generation progressives, the third generation being in England the Black Sabbaths, the Deep Purples, the Curved Airs. Jethro are at a potential danger period where a drop in

enthusiasm or loss of purpose and direction could see them into an abyss. Changes in personnel however have helped the band to keep evolving and Anderson, for one, with "Aqualung" the band's fourth album released, exudes an aura of unabated resolve and enthusiasm.

After discussing the manner in which Jethro's music is intended to employ a wide variety of styles, Anderson volunteered: "We might not be as popular as some groups because we don't have a definite style but we have been playing now for three years and have been popular for three years and are at a stage where we are not a new group any more. We can be thought of as an established group like Mayall of the Who.

"I think to a large extent the reason why we are still around and evolving is that we have never tied ourselves down to using one style of music, like Mayall's band has never been tied down.



"He's mainly never tied himself down to musicians but we've had changes as well and I think that that is one of the things that has kept us going and kept us enthusiastic.

"There is a lot more enthusiasm on tour now. We can enjoy it because it is our job and everybody is involved with it and takes a pride in it....a pride in actually going through with it and completing a tour without getting mentally messed up ourselves or physically messing up other people.

"As for the gigs, that's the reason we are doing it all in the first place. You have to get a kick out of that, otherwise there is no point in doing it. But it's always difficult when you sit home in England for a month and generally everything seems to slow down so much that there is a danger of getting stale, I find now that I have to practice...I never had to before because what we do now is a lot

more demanding. I go away for a couple of days, which is rare, I always take the guitar with me because I have got to keep my hand in.

"As I said I don't listen to other people's music at all so my only contact with music is Jethro Tull."

The most recent change in Jethro's line up has been the replacement of Glenn Cornick, who left to launch his own group, by the semi mythical Jeffrey Hammond-Hammond.

"Jeffrey started off hiding," offered Ian Anderson when I asked how he had settled into the band. "He was very nervous about going on stage when we did a European tour earlier this year. In the first few weeks he wore as many clothes as he could to cover himself up - working on the ostrich in the sand principle in the hope that people would not see him. But one night he changed and went on in his lightweight gear. . .baseball boots, and Ho Chi Minh grey denims. He looked the epitome of the popular image of a Communist leader."

Jethro Tull decided to make it a gradual but sure process as the new bass player found his feet with the group. In the beginning Jeffrey's role was a very basic one.

"It would have been unfair," maintains Ian, "to make Jeffrey play a solo. Bass solos are a bit out of context with most of my songs anyway. Really he is just playing as a bass guitarist - he doesn't play to impress people, nor does he play to remain anonymous. Playing was new to him anyway. He had to concentrate quite hard on what he was doing. It was only a few months since he took up playing again after four years and his playing then was limited.

"But he gets a good sound on stage; a lot heavier sound.

"Most good players are the ones you don't even notice but if they walked off stage you would know something terrible had happened. Like John Entwistle is the epitome of the silent bass player. I feel those bass players are the best, except in the context of a three piece group where it is different.

"But for us with guitar, organ, piano and flute, we cover the range of top frequencies pretty completely. I think Jeffrey's contribution is something that might not be heard as outstanding but on stage I feel his presence more than the bass guitar in the group in the past. Because he plays a sound that shakes the floor, rather than separate lyrical notes."

Ian Anderson has always worn his integrity on his sleeve as it were. I remember on our first meeting him saying that if he felt the band was failing to function as an honest unit he would immediately pack it all in and go back home, to college, or whatever.

To what extent does he now see Jethro Tull as a long range project?

"It has got to be good for another year at least because we have tours to play but beyond that I don't really see anything other than Jethro Tull as a group playing together. I personally don't want to get into writing film scores or making movies, or acting, or forming a supergroup. As long as we don't become stagnant. That's the important thing. It doesn't have anything to do with being popular. I used to think that if we weren't popular I would stop playing but I've changed my mind. As long as there are still sufficient people prepared to listen I would carry on. I'm getting too old to do anything else now anyway. I'm too old to go back to college and the qualifications have changed too - you need a degree to get into a high school nowadays!" □NICK LOGAN

# GOOD DAYS

Several new groups have begun using the term "Black Rock" to define their music. A product of black artists who write their own material and provide their own instrumental accompaniment, black rock combines natural funk with a few licks from rock & roll, which was originally inspired by black musicians in the first place. Thus the evolution comes full circle.



**BAR - KAYS – consider their "Black Rock" album the best thing they've done so far.**

The roots of black rock can be traced to the individual singer/guitarists. Muddy Waters was a pioneer in the development of electric urban blues in Chicago during the 1940's. Chuck Berry, Bo Diddley, John Lee Hooker, Elmore James, Jimmy Reed, B. B. and Albert King and other bluesmen followed.

Many of them are still playing vibrant, exciting music today, evidence of the durability of their blues forms. Another reason they're still performing is that they never made as much money from their music as some of the British and American groups who borrowed from the original blues sounds.

Among the earliest artists to incorporate elements of rock & roll with soul were the Chambers Brothers, Sly Stone, Jimi Hendrix and Taj Mahal, all of whom included white musicians in their bands. Black rock is the sound of a new generation of young, all-black talent that includes Funkadelic,

# FOR BLACK ROCK

who take soul music on a trip; the Bar-Kays, exponents of a new Memphis Sound; and Black Merda, who come from Swan Lake, Mississippi and now live in Detroit. Also, Dyke & The Blazers, Kool & The Gang, the Watts 104th St. Band and Willie Feaster & The Mighty Magnificents, featuring Skip, Sonny & The Pace Brothers are part of the trend toward self-contained vocal/instrumental black groups.

Until recently, there seemed to be a distinction in black music between the singers, who were the stars, and the anonymous back-up musicians. In the beginning, most vocal groups developed their skills with a capella harmonizing on those legendary street-corners and in school hallways. The singers worked with whatever bands were available for personal appearances and, if they achieved some mea-

sure of success, they'd hire their own guitarist, drummer and bass player.

When the British rockers came over and gave the musical instrument industry its biggest boom, most black groups were practising their Temptations choreography. Economics may have influenced many of them. A couple of dapper suits, ruffled shirts and imitation diamond cuff links were a lot cheaper than several guitars, a set of drums and a wall of amplifiers. Several years ago, theatres on the soul circuit, such as the Apollo in New York, had house bands to back all the singers. Lately, more and more vocalists carry their own musicians on tour.

Synthesis, wherein two or more forms combine to create a new entity, has been a major factor in the development and evolution of popular music. The hybrids — folkrock, rhythm and

blues, rockabilly, art rock and many more — were produced by musicians who tore down the walls that divided different categories. Today, young musicians listen to John Coltrane and Creedence Clearwater, Jimi Hendrix and Led Zeppelin, Sly Stone and George Harrison. As a result, they've evolved their own forms of musical expression, combining elements of everything they've heard.

The Parliament/Funkadelic Thang developed several years ago. Originally, the Parliaments were a vocal group who had an enormous hit with the classic "I Wanna Testify." Funkadelic were their back-up musicians. Gradually, both groups merged into a new form, in which instrumental ideas were as important as the vocals.

Their two albums on Westbound Records, "Funkadelic" and "Free Your

**PARLIAMENT/FUNKADELIC THANG** — leather, fur, chains, robes, safari outfits, military rig and bare skin...and black rock.



Mind Ana 'roul' Ass Will Follow," and their wild personal appearances give ample evidence of how far they've come from the days of unison choreography and identical stage suits.

Dressed in startling combinations of leather, fur, beads, chains, scarves, robes, safari hats, military outfits and bare skin, Funkadelic digs deeply into a funky groove.

George Clinton, regal as an African chief in a long gold robe, his head partially shaved, closes his eyes and asks, "What is soul?"

"A hamhock in your cornflakes," replies the group.

"The ring around your bathtub."

"A joint wrapped in toilet paper."

The funky funky music continues relentlessly, with extended vocal and instrumental improvisations. Their sets end with half the group writhing on the stage floor or out in the audience standing atop the chairs.

Ramon "Tiki" Fulwood (drums), Ed Hazel (lead guitar and vocals), Tawl Ross (rhythm guitar and vocals), Bernie Worrell (organ and vocals) and Bill Nelson (bass and vocals) spent three years as back-up band for the Parliaments. Now, the combined groups always perform together as The Parliament-Funkadelic Thang. George Clinton, lead singer for the Parliaments, produces the Funkadelic recordings.

Black Merda grew from a back-up band for Wilson Pickett and Edwin Starr into a self-contained unit. They wrote all the tunes in their first Chess album, "Black Merda," which combines Mississippi soul with city streetcorner rock.

In track after track, from "Prophet," "Think Of Me," "Cynthia-Ruth" and "Ashamed" on side one to "Reality," "Windsong," "That's The Way It Goes" and "I Don't Want To Die" on side two, Black Merda demonstrates their lyrical sensitivity and their ability to be just plain funky.

The members of Black Merda, Anthony Hawkins, Veesee Veasey, Charles Hawkins and Tyrone Hite, are all in their twenties. Each is an experienced and accomplished singer, songwriter, musician and producer. Black Merda will be making a name for themselves in the very near future.

For the past two years the Bar-Kays have been the house band at Stax Records, replacing Booker T. & The MGs. They've recorded with Isaac Hayes, David Porter, Rufus and Carla Thomas and other Stax artists. Like the MGs, who built their solid musical foundation through long hours in the studio, the Bar-Kays have become a tightly-knit, versatile unit. Their new album is a dynamic fusion of soul music and rock and roll, hence its title, "Black Rock."

Originally an instrumental group, the Bar-Kays have added lead singer Larry Dotson to compliment the powerful rhythms of Michael Toles (guitar), James Alexander (bass), Alvin Hunter (drums) and Winston Stewart (organ) and the explosive horns of Ben Cauley (trumpet) and Harvey Henderson (tenor sax).

The Bar-Kays and their producer, Allen Jones, spent many long hours in the studio working on "Black Rock" and they consider it their finest record-

ing. The Bar-Kays have added the awareness of young black people in 1971 to the rhythmic power which has established them as one of the leading exponents of the contemporary Memphis Sound.

The social protest song, which has become an important form of blues expression in recent years, has taken root in black rock. Funkadelic's "Eulogy And Light" and "Funky Dollar Bill," Black Merda's "Ashamed," and "Six O'Clock News" by the Bar-Kays all make powerful statements about the things that are wrong with the world today. Bo Diddley, one of the founding fathers of black rock, confronts the issue of "Pollution" in his new "Another Dimension" album. Soul musicians now have more freedom for expressing their opinions in their music.

Black Rock is an inevitable evolution of the changes that have been taking place in music as listeners open their ears to anything that's good, regardless of its label. Soul stations play Santana's Latin rock and the Judy Collins hymn "Amazing Grace." Latin radio stations play soul records, especially the ubiquitous Jackson Five and the Osmond Brothers. The more progressive FM stations are playing everything from Bessie Smith, Muddy Waters, Chuck Berry and Jimmy Reed to the Beatles, Stones, Dylan and the up and coming new artists.

Ideas "happen" and die so quickly in the music business that we dare not pronounce Black Rock any sort of trend. Rather, it's a fusion of two major forces, soul music and rock & roll. You can even dance to it. □



**BLACK MERDA** —  
left to right,  
Anthony Hawkins,  
Tyrone  
Hite,  
Charles  
Hawkins  
and  
Veesee Veasey

# New York In Everything I Write, Says NEIL DIAMOND

Neil Diamond says the happiest day in his life was when he first heard his first record played on the radio. He should still be happy - in February this year there were five Neil Diamond albums on the LP chart, which is a feat only previously accomplished by the Beatles during the heyday of Beatlemania.

Yet Neil's official biography put out by UNI Records says: "My father was a hippy in his head. He never made much money...just paid the bills. But he was happy and I haven't discovered that yet."

It is very unusual in the music world for a person to be as apparently introvert as Neil Diamond and for an ex-salesman, door to door, of vitamin pills.

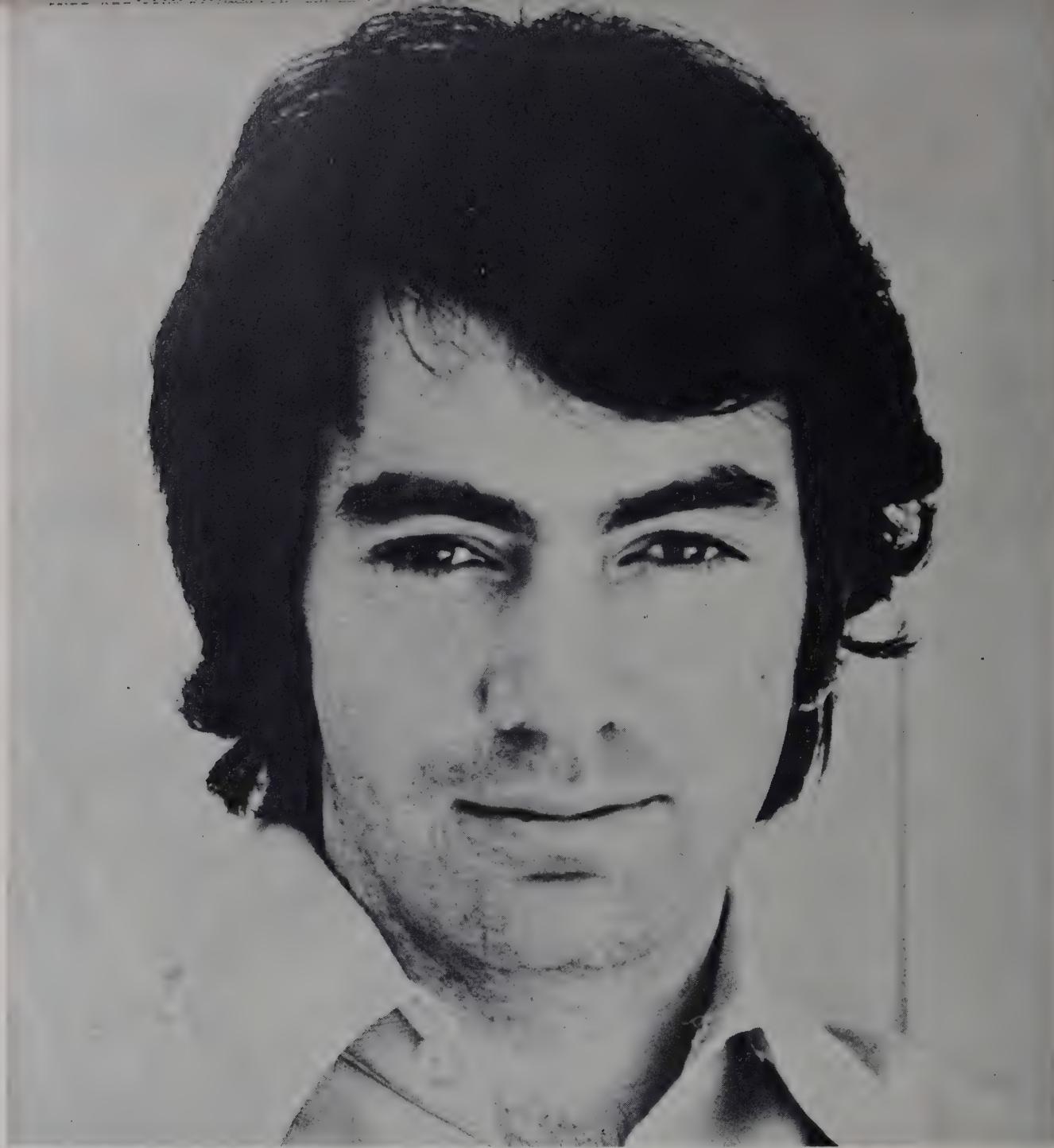
We were talking about what was the most important step in his career (Either philosophically or facetiously he said: "My birth was certainly the most vital point in my life.")

Then he added: "Musically I don't think there was ever a definite changing point - no one day when I started to write songs more seriously. It was a gradual maturing process which came with my own development. I always want my songs to reflect where I'm going. I've tried to do this since I first started writing at the age of 15."

Neil Diamond is very conscious of his Brooklyn (Coney Island section) upbringing. He sums up his early life to you in one sentence: "New York, lower middle class, started working at nine years of age, that's about it."

"The fact that I'm from New York is reflected in everything I write. All my songs have the tensions, the loves and





**NEIL DIAMOND** — apart from his album successes, he was named the 1971 best male singer by the National Association of Record Merchandisers.

the hates, and the nostalgia, created by a big city.

"It's inborn.

"The first song I wrote when I changed record companies from Bang to UNI was 'Brooklyn Roads' which ties in with what I said.

"Of all the songs I've written I think my personal favorite is 'Holy Holy'. It has the most magic — a pure love song, just a portrayal of love between a man and a woman."

When asked who he admired most in all the world, Neil looked pensive, smiled and replied: "I don't know because I expect the people I admire most would be people who I don't hear about, those who do good things quietly."

I asked him: "Like the doctors and people at Phoenix House?" Phoenix House is a Drug Rehabilitation Center in New York and in which Neil shows a great deal of interest. Occasionally

he contributes the proceeds of one of his concerts towards work being done there. He goes and chats to the kids there as well.

Said Neil: "Yeah, those people are doing really good things and the kids appreciate it in their own way. I'm not a moraliser about drugs but I've seen so many of my friends going down the tube because they've been led on to experimenting with hard drugs. □

GILLIAN SAICH



**SANTANA'S** music is "music to make love by," they say. "Raw and basic stuff."

# SANTANA

## Putting Seven Heads Into One

Santana - they're as elusive as Dylan, Paul Simon or even Paul McCartney. With gold albums behind them, appearances on the major concert and festival circuits over the last couple of years, yet Santana still have their almost impenetrable cocoon of anonymity with little personal contact.

I said *almost* because I did track down Santana's organist Gregg Rolie in the seclusion of their Mill Valley retreat in California.

He revealed that the group's withdrawn attitude wasn't indicative of a prima donna complex or an aloof unsociable disposition.

"I suppose the reason why we don't

usually do interviews is because there are always those people who like to turn a band into a bunch of grinning movie stars. It's like eh...I'm a musician and nothing else. Personally speaking, I've always found that nearly all the mass media seem to evolve around the same old personality cult which was created over ten years ago

. . . almost to the exclusion of the music, which is the main reason why we are here.

"The result is that the public then tends to either like or dislike a band on the basis of the individual personalities when in fact they should primarily concern themselves with the

*(continued on page 43)*



**TUNE UP** time with Mick, Mick Taylor, and Keith — a shot from the Rolling Stones documentary, "Gimme Shelter."

# ROLLING STONES

## Bad Vibrations

Part 3

The continuing story, month by month, of the Rolling Stones. . . . and it brings us into a time of bad vibrations for the group. Trouble of drug busts, arguments over record sleeves and finally the violence and a death at Altamont, the free festival in California that ended the Woodstock high. It was also a time of the Stones moving into films. And the death of Brian Jones.

1968

Jan. 4: University of California in Los Angeles insists that students taking a de-

gree in music must study the Rolling Stones. The music professor said they had made an important contribution to modern music.

March 18: Charlie Watts' daughter, Serafina born.  
March 28: Eisenhower dies.  
April 4: Martin Luther King assassinated.

May 12: Student riots in Paris.

May 13: Rolling Stones turn up unexpectedly at a London pop concert and give their first public concert in Britain for nearly two years.

May 21: Brian Jones again arrested and charged with possession of cannabis. Bailed for \$5,000.

May 25: "Jumping Jack Flash" released in Britain.

May 31: Announcement that the Rolling Stones will appear in a film by French director, Jean Luc Godard, "Sympathy For The Devil."

June 5: Robert Kennedy shot in Los Angeles.

June 11: Brian Jones committed for trial on drug charge.

July 26: "Beggars Banquet" album should have been released. The single, "Street Fighting Man" is released.

Sept. 4: In America, "Street Fighting Man" is being banned from some radio stations. The reason given by station executives: "It could incite further riots here." Mick Jagger commented: "I'm rather pleased to hear that they have banned 'Street Fighting Man' as long as it's still available in the shops. The last time they banned one of our records in America it sold a million."

Sept. 5: Reported the London Daily Mirror: "A lavatory wall is standing between the Rolling Stones and the release of their new LP, 'Beggars Banquet.' The wall. . . is on the album's sleeve -- and is studded with up-to-the-minute graffiti. Record chiefs in London and the U.S. are fighting shy of the wall. America's London Records, who distribute the Rolling Stones, thinks the sleeve DOES give offence.

Sept. 26: Brian Jones fined \$125 with \$250 costs at Inner London Sessions after being found guilty of unauthorized possession of cannabis.

Oct. 8: Che Guevera dies in Bolivia.

Oct. 29: Rolling Stones discover, when playing one of their gold discs, that instead of the Stones themselves playing, out came the voice of the late Buddy Holly.

Oct. 3: The Rolling Stones lose their fight to keep the photograph on the lavatory on the sleeve of their new album. The dispute between them and their English and American record companies held up "Beggars Banquet" for more than three months -- with the Stones refusing to change the sleeve. Jagger commented: "I don't find it at all offensive. Decca (their British company)



AS SOON as Mick stepped out of the helicopter at Altamont, a youth tried to attack him.



**OBVIOUSLY BELIEVING** in being comfortable under those hot lights — **Mick Jagger** with **Mick Taylor** in the background.

has put out a sleeve showing an atomic bomb exploding. I find that more upsetting.

Nov. 5: Nixon wins U.S. presidential election.

Nov. 21: Brian Jones buys a Cottford Farm.

Dec. 5: Rolling Stones hold \$2500 press press party to herald "Beggars Banquet" album, which ends up with a lot of custard pie throwing from the Stones to their guests, including Lord Harlech.

Dec. 12: "Rock and Roll Circus" is filmed — a still-to-be shown TV feature that has the Stones in a vague kind of circus atmosphere with John and Yoko Lennon, Eric Clapton, Marianne

Faithful and many others on screen. Dec. 18: Mick and Keith leave for Rio de Janeiro, Brazil. Before they depart Keith tells a London journalist: "We have become very interested in magic and we are very serious about this trip. We are hoping to see this magician who practices both black and white magic. He has a very long and difficult name which we cannot pronounce — we just call him Banana for short."

#### 1969

Jan. 4: Brian Jones, on vacation in Ceylon gets furious with several hotel managers including one in Kandy who re-

fused him accommodation thinking he was penniless and a hippy. Brian pulled out a bundle of notes and told him: "I am not a beatnik. I work for my living. I have money and I do not wish to be treated like a second class citizen."

Jan. 18: Mick and Keith also barred from the exclusive Hotel Crillon, Lima, Peru for wearing op art pants and nothing else. They refused the manager's pleas to change clothes and moved to the equally exclusive Hotel Bolivar.

Jan. 20: Nixon sworn in as President. April 28: General DeGaulle resigns as French premier. May 28: Mick and Marianne Faithful busted



### TAYLOR, JAGGER and Watts recording a British television show.

for pot. The film "Ned Kelly" is announced for Mick.

June 9: Brian Jones quits the Rolling Stones following a clash with Mick and the other three Stones. He told the press: "I no longer see eye to eye with the others over the discs we are cutting." He is replaced by Mick Taylor, 20, from Paddington in London. Mick Jagger says: "I've been looking at Mick for a long time." Taylor joins the group officially, June 13.

July 3: Brian Jones found dead in the swimming pool of his \$75,000 home in Hartfield, Sussex. He was 25 years old.

July 5: Rolling Stones hold a mammoth free concert in London's Hyde Park. The huge crowd caused damage estimated at - \$250! Over 250,000 fans attended, many camping out overnight. Mick released butterflies and read poetry as tribute to Brian.

July 6: Jagger leaves for Australia to start filming "Ned Kelly."

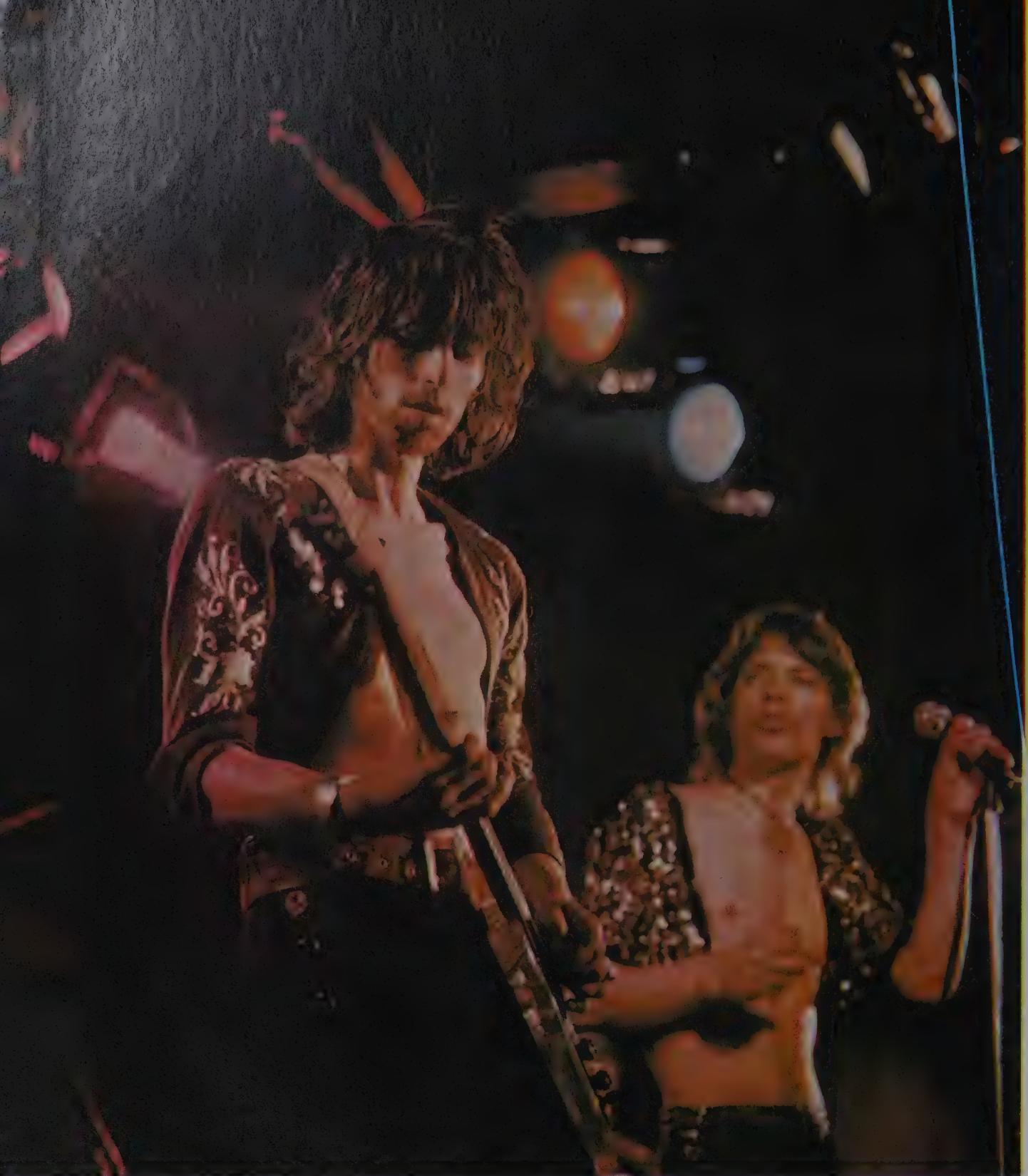
July 8: Marianne Faithful found in coma in her hotel.

July 10: Brian Jones' funeral. He wrote his own epitaph, read at the service: "Please don't judge me too harshly." It was read by the rector in the church where Brian was once a choir-boy.

July 21: Men walk on the moon for the first time.

Aug. 10: Keith Richard's son, Marlon, born.

Aug. 18: Mick in accidental shooting incident on the set of "Ned Kelly."



#### **MATCHING ENSEMBLES almost, Keith and Mick.**

**Sept. 10:** Next American tour announced.

Says Keith: "The groupies are going to be even bigger than before on this tour."

**Sept. 12:** Mick arrives back in Britain from Australia.

**Oct. 17:** Rolling Stones arrive in Los Angeles.

**Nov. 7:** Start of U.S. tour.

**Nov. 8:** A London newspaper reports: "The Rolling Stones have won a booking office battle against two top ice

hockey teams who were billed by mistake to appear in the Los Angeles stadium at the same time as the Stones in the evening. The ice hockey

*(continued on page 60)*

# BURDON.... AT WAR



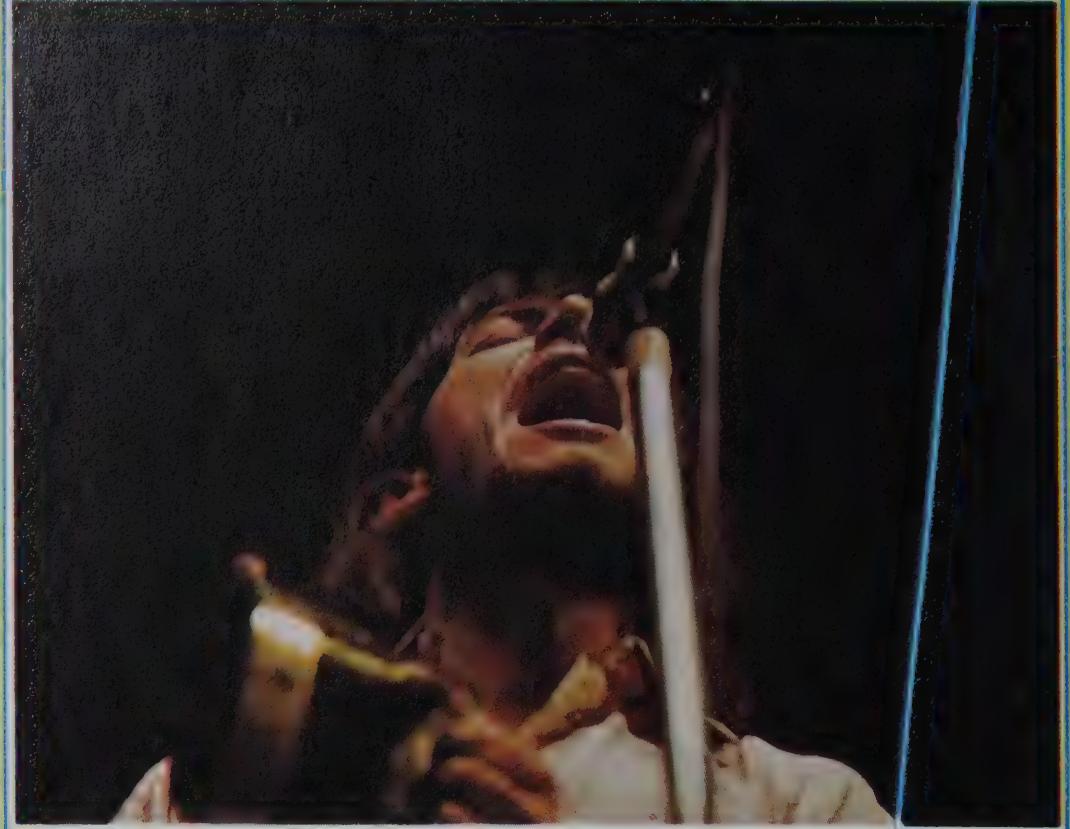
Thomas Sylvester Allen, Harold Brown, Morris DeWayne Dickerson, Leroy Jordan, Charles William Miller, Lee Oskar, Howard E. Scott.

That's War.

And Eric Burdon.

Eric seems to be the one that gets the headlines — like the time in the south of France, at MIEDEM, a kind of business fair, full of music publishers and record people and an ideal place to introduce a new or changed act. Eric went on and Elton John was supposed to close the show. But Eric and War went on and on and on. The audience went wild for them. . .and Elton John fumed.

Eric gathered his fair share of headlines — generally calling him ill mannered and boorish — for that little incident. Eric's management say they knew that the audience wouldn't let Eric and War off the stage and offered Elton the earlier spot for what they call his "quieter act."

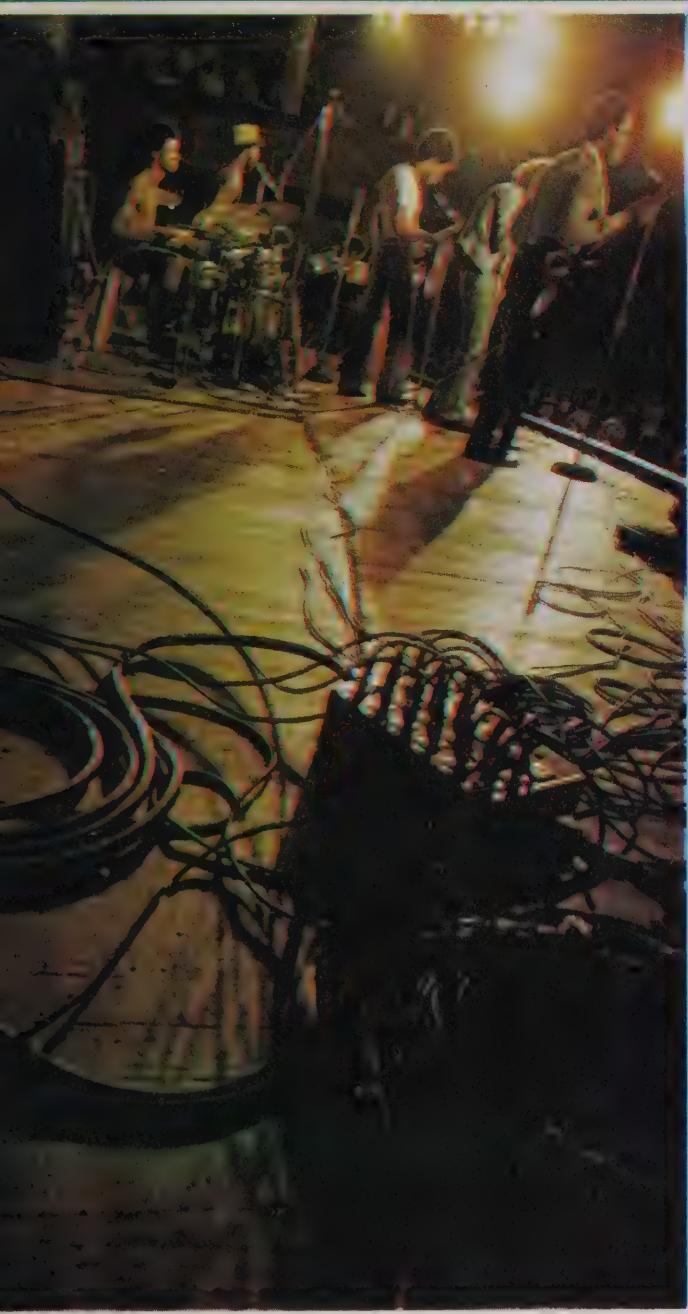


Main spokesman for War seems to be Allen, who is called Papa Dee, their percussionist, who joined from a jazz background with Herbie Mann, Clifford Brown and Lem Winchester.

He explains Eric and War: "It's typically West Coast in that we are into all forms of music and dedicated to bringing together all the art forms. Yes all — because War is just not all musical, it's graphic and linear. It encompasses every vestige of sight and sound. I find War to be the summary of the artistic history of man. Beside my wife and children, War is the best thing that happened to me."

Papa Dee has some theories about the last group that Eric Burdon had, the New Animals. He thinks that all the publicity that Eric had about his love for soul music acted as a deterrent for the group.

"He got too black for America then," he says.



All in all it seems to have been an energetic tour for Eric and the seven piece War group. So much so that Eric became physically very ill and cracked under the strain, leaving the tour early and returning to America.

Meanwhile they got in some good gigs all over Europe — seen here — gave some press conferences where they explained their stage act as "it's like a honeymoon with the public as the bride — nobody is going to tell us how to make love to them or when to stop."



As part of his headline making in Europe, Eric Burdon revealed that he was making an audio-visual film dedicated to and about Jimi Hendrix and what he meant to Eric personally.

# TEN YEARS AFTER



**TEN YEARS AFTER — a formal portrait for a group that's getting into informal jamming on stage.**

## **"It Got Very Automatic"**

Ten Years After had a voluntary lay off for a quarter of a year, following a date in December in the States. From there they went back home to England to "own-thing" it for three

months. The official statement was that the group wanted to re-think its policy and get a new act together. I was to find, following them through the first three concerts after the lay off — in

Munich and Dusseldorf, Germany — that this just wasn't true.

In fact Alvin Lee's first words when I arrived in Munich were: "I hope you haven't come to hear our new



## TEN YEARS AFTER on their last American date before a three month lay off to get themselves together.

bag. We were misquoted — we didn't have the three months off to do a new thing. I spent it getting everything that went before out of my head. I don't know what difference you'll notice. We can hear each other more now. Before we'd play our hits and think, 'Right, he's going to play such and such now.'

"It got very automatic. There was no spontaneity anymore."

The concert went on in Munich hours late because of difficulties concerning erecting a stage. Ten Years After faced a massive uptight crowd that had been kept waiting for three hours. By the end they were on their feet cheering.

Reflected Leo Lyons afterwards on the way back to the hotel: "We had to go down there to the concert hall, even if it was only to go on and talk to them, to let them know we were there. You have certain responsibilities to be aware of .... if we hadn't gone on, people would have been hurt in a riot. It's always better to go on, no matter how late. Most of them seemed to think it was our fault they had to wait

three hours — there was no one to explain to them."

Dusseldorf was better, from the point of view of hotels and the concert hall. The dressing room was as grand as the Munich one had been minuscule. We were all silent for the standard procedure of Alvin tuning up. He does so by listening acoustically to Leo's bass through the end of the neck.

Drummer Rick Lee was playing with a protective finger stall, having had a wart removed from his finger. After the concert I complimented him on his drum solo.

He replied: "I don't like making solos too long. They get boring unless you're Buddy Rich — and I'm not."

"That's why I don't like Ginger Baker. His solos are always too long — they go on and on."

Chic Churchill had hand trouble as well — blisters through not playing for so long — and taped up his thumb.

Leo Lyons told me: "During the lay off I had plenty to do. I live in the country and I've got horses. I spent a lot of time thinking about what the

group would like to do, whether to go out doing a lot of concerts and taking the money, or record more, or what.

"It's like putting the cart before the horse. Now it's getting back to the way it used to be. We've gone way beyond what we ever hoped for. We never thought we'd be this big. We thought we'd get gigs and enough bread to pay the bills. After a time you find yourself consciously trying to live up to your reputation."

Leo said that on stage the group now jams a lot and it was obvious from all the solos — each member has a chance to show his paces individually — that the music is a lot less restricted and stereotyped now.

But Leo would like to spend more time on records in the future. "We spend three weeks on an album and that's it. It's over and done with. Some groups, even new ones, take months over it and I think we ought to take more time out for recording. We've done six albums and about 60,000 gigs. The trouble is, we're lazy.....

□ RICHARD GREEN



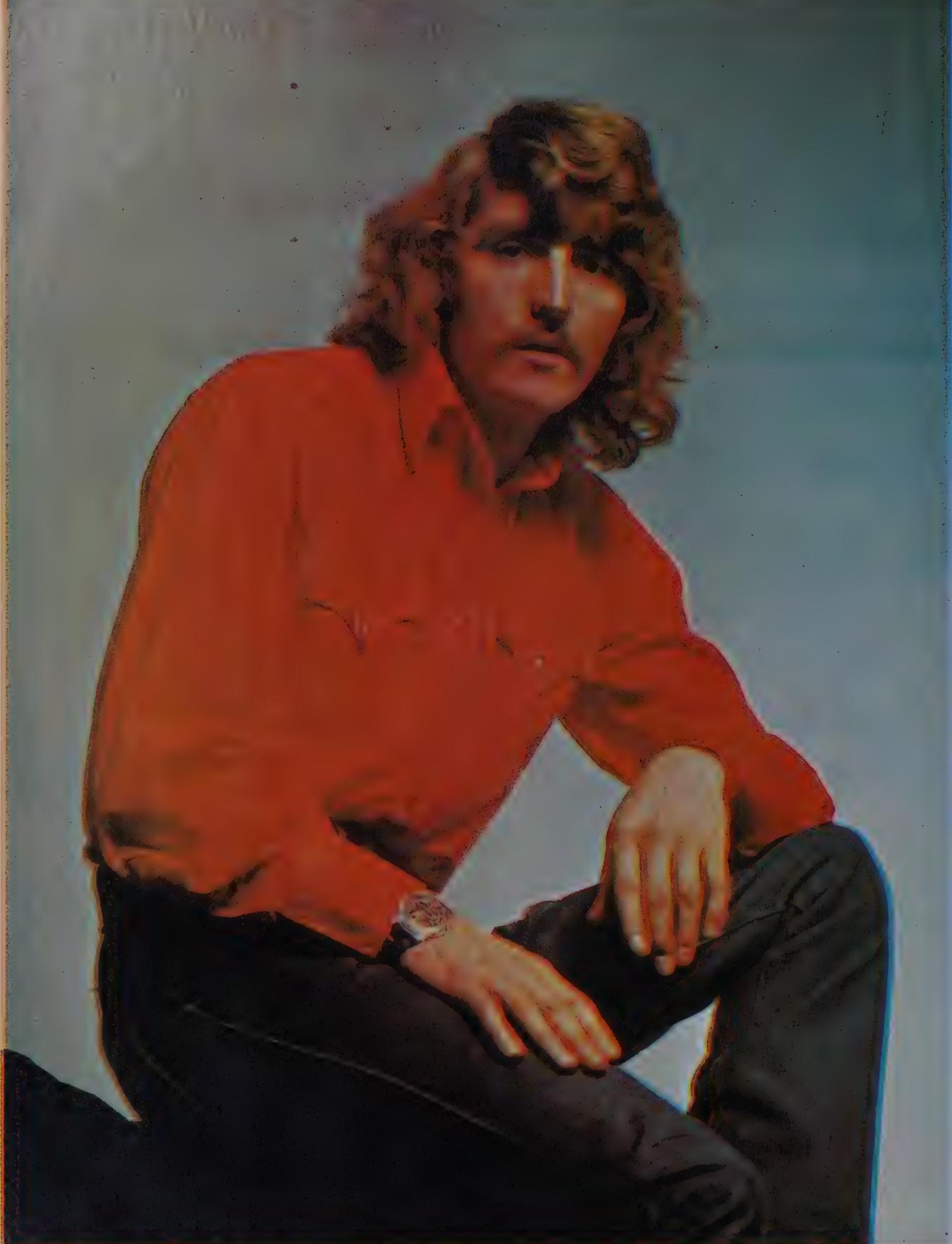
**ALVIN LEE** - "We were misquoted. . . ."



**CHIC CHURCHILL** - "It's like putting the cart before the horse. . . ."



**RICK LEE** - "Ginger Baker, his solos are always too long. . . ."



**LEO LYONS – "You have to go and explain, no matter how late. . ."**

# FAST FLASHES



Brewer and Shipley had a nice single hit going for them, called "One Toke Over The Line." As the title suggests it makes references to drugs and is also the purveyor of a message. Anyway, there it was in the charts moving up nicely when the Federal Communications Commission starts making a lot of steam about drug oriented lyrics of songs and cautioning radio stations to screen and scan lyrics in case of mind corruption.

And suddenly "One Toke Over The Line", that nice single hit, started getting pulled off the playlists of radio stations. Probably because of that FCC jive although nobody really admitted it (Because of the fuss put up by the FCC a lot of radio stations started demanding that the record industry print the lyrics of the songs and send them out with the record).

However Brewer and Shipley's toke song proved a little stronger than the opinions of many program directors on the radio stations because the single still sold and still moved up the charts.

So Brewer and Shipley had to go back on to the radio playlists (because radio is a competitive world and you need all the attention grabbers you can get, particularly if the rival station in your area is playing the thing).



James Taylor one of the most successful performers working on the rock-folk circuit at present - he pulled in \$750,000 for just over 30 concerts including one in New York's huge Madison Square Garden that had his stage image projected via huge television screens ("That's the real me, down here," said James, as the ballooned image pointed its finger downward, adding a little metaphysical confusion to the scene).

But there is another side to Mr. Taylor - those songs of his that seem to be (pardon) tailor made for him are being picked up by a lot of singers and musicians who usually wouldn't be associated with the rock scene. Harry Belafonte for instance has recorded Taylor songs and Miles Davis regards "Fire And Rain" as one of his favorite songs.



Taylor's music publisher says that "Taylor's appeal goes from Blood Sweat and Tears on one end to Bobbie Gentry on the other."

The photographs are from James Taylor's first film, "Two Lane Blacktop" which also features Dennis Wilson, from the Beach Boys, in a major role and Laurie Bird.

# NEW STARS ON THE HORIZON



**SWEETWATER – claim they came before Santana.**

## SWEETWATER

Ecologically speaking, sweetwater would be the end result of efforts to stop the pollution of our environment. Musically, Sweetwater is the evolution of a jam session between friends from different musical and ethnic backgrounds. "We had the name when ecology wasn't ecology," said Alex Del Zoppo, keyboard player and one of the singers in the group.

The group got together as a workshop idea in the latter part of 1967. There were many more people in the group at the beginning, but many got tired of it and left. Sweetwater evolved from this creative effort.

Albert Moore, who plays flute and also sings for the group explained that they draw their strength from the varying views and opinions of the members. "Everyone is a contributor from various factions," Moore said. "Personally, I was a self taught musician and then I studied, after getting out of the Air Force." His approach to the flute, he claims is not based on the chordal structures that jazz offers. "It is more from a viewpoint of melodic lines. It's like having four matchsticks and building something other than a square."

And Moore is not the only member

of the group who attributes their success to the different backgrounds of its members. Elpido "Pete" Cobian, comes from Cuba by way of Mexico City. He handles the percussion chores for Sweetwater, mainly through the conga drums and related instruments. "When I was in Mexico City, I worked in a Latin club," explains Pete. "I used to almost fall asleep because I would only get to play the same riffs over and over again. Now it is much more exciting to play because of the variables of this group. There are so many changes within one number that the music is always fresh and fruitful."

Their first LP for Reprise Records did not go over as well as some people had expected. Alex explained that the group had to rely heavily upon a producer, as most new groups do. "Both the producer and the group wanted to keep the cuts short to about the length of a single," said Alex. "We found that this really limited us. We were usually more stretched out than that LP leads the listener to believe. For instance, we could not use a good, lengthy cello introduction from August. The one we did use gave people the idea that we were a classically oriented group. Is that ever a mistake?"

In fact, the group, all of them, contend that they really cannot be clas-

sified, "unless one is to use the term Sweetwater to categorize us." Alan Malarowitz added. "It's not like being in a real rock band because we do not use the guitar at all except when Nansi plays on acoustic."

Alan is the drummer in the group. He summed up the musical expressions which he and Pete work on. "The whole thing is to complement everything being played by the other members. To work out a thing between Pete and I is quite difficult since we have the other members of the group to play with as well as ourselves. We must remain aware of their musical feelings and musically changing moods. The thing is, Pete and I have played with each other for so long now that we really know each other. In fact the whole group has played together for quite a while now. So each member can flow with the music and read each other's musical thoughts. It is almost like a very tight improvisational sextet."

The brief reference to Nansi is Nansi Nevins, who had great potential as one of the finer female singers in the music field. An unfortunate automobile accident in Dec., 1970 almost ended her career. She was, however, able to get herself together enough to sing a few tracks for the newest LP from Sweetwater, "Just For You." Despite the absence of Miss Nevins, the group decided to go out on the road. They received a new motivation after their set at the Miami Speedway in late December. "We were probably the best group of Rayalettes before we really got singing again," quipped Alan.

Since the loss of Nansi everyone has had to split the solo chores. Much of that task has fallen onto the shoulders of Albert, who approaches it now with gusto. "Actually," said Moore, "We all have solos to sing." On their recent album, Nansi carries four solos, while Moore, Alex, and Fred Herrera, bassist for the group, handle the solos on other cuts. At a recent appearance at the Fillmore East, the group was very rhythmically oriented, with most of the vocals being handled by Moore. Musically and historically, Sweetwater came before Santana, but everyone on the East coast at least compared them to the Latin soul group. Sweetwater's manager claims, that Santana got the idea for their sound after hearing Sweetwater perform in Los Angeles. This controversy will probably develop

*(continued on page 62)*

# COMMUNICATION

## Emotion

Emotion is intensification of feeling -- agitation of passions and sensibilities often affecting physiological changes. Very serious business this emotion. "Intense --agitation--physiological changes --." Yes they can even affect us physically.

And we all seem to have different points at which our emotions are aroused. A small incident can trigger a strong reaction in some, or a strong stimulus have no effect. Some seek intense feeling as an escape from reality and others do the same thing in order to get into reality. Some of us are so calm and we suspect hidden fires or dullness. Then there are those with whom we watch what we say.

Emotion cannot be called to order. It is there on its own. We provide the conditions. This can certainly cause confusion, trouble, or joy. If we keep the pitch low we may be suppressing feelings and thus lay the groundwork for future trouble. If we try to pitch our emotions high, and give it all the speed it can take, the chances for trouble and tears are almost guaranteed. If emotion is deliberately controlled to a middle course it may become diluted, self conscious, and wither. What can we do with this important part of our response to life?

When emotion holds the floor, reason and common sense have difficulty affecting it even when needed. It's like fire. It is needed, brings many joys, or it can consume, devour, and leave us destroyed.

But why examine it? Doesn't self consciousness or intellectual survey tend to reduce it to nothing? Not necessarily. If you know what gives you good feeling, and you cultivate these conditions, items, or persons, you can guide the emotions on long lasting and healthy paths. Otherwise, there is only guessing, gulping, grabbing at life with occasional fits of feeling, some positive and some negative. Yes there are negative feelings. And some of us get so used to them they become the only source of life's rewards. Loosely classed as Sadism or Masochism, they involve giving or receiving pain. Certainly a dreary way of life. As we hear about them they are supposed to be so intense. Illusion. Anything seems more intense when the SELF is cut out or reduced, making the incoming feeling seem so huge by comparison. A tiny scratch on the finger can be parlayed into an amputation. Holler loud enough and drop horse sense. The price for negative feelings is always too high.

Actually we get no instruction about emo-

tion beyond strong advice or vague warnings about holding them in check. Emotion is everywhere: coloring poems, affecting paintings, politics, clothes, food and just about everything. We pet dogs and cats who show affection and recoil from snakes that do not. It would seem sensible to examine it, though briefly, and hope we can help happiness, and prevent tears and/or depleted checking accounts which result from misguided feelings.

It is important to examine the causes of emotion then, since emotion is the result. And once it takes over, changing course is difficult if ever necessary. Very roughly then: Let "A" equal some person, place, or thing that really arouses us. We then find that "A" also equals disaster. Feelings start dressing up "A" with romantic clothes and exciting color. Real hypocrisy -- fooling one's self. Try, try hard to remember that "A" can be REPLACED, and with much better. Why suffer?

Note the difference in the way we react when alone and with others. We are more conscious of ourselves when alone. Are others necessary for emotion? No. Emotion is finally internal. The smile or frown we show to others is shared emotion. There are some "A's" that we can enjoy alone and with others, and some things we can only enjoy alone. Cultivate both. Note the word "cultivate." In this way you'll avoid either NEEDING or staying away from others in order to have feeling. Extremes in the area of emotion is finally disappointing. Cultivation helps make it last.

So much stress today is placed on group, gang, togetherness, all, couples, team, or whatever, that we almost feel that anyone who can enjoy himself alone is queer. Each age has a whipping boy. Stressing either Alone or Group at the total expense of the other leads to misery. They complement each other. Enjoy both.

Sitting alone in the park, reading, watching faces in the crowd, shopping, driving, making things with the hands, all and more may be done alone and they involve intellect and emotion. Parties, games, parades, hikes, and other activities involve shared experience.

Being alone or with others involves some emotion. Some people need people around them or they are miserable. Others are miserable with people. But the crowd is the more tempting condition. With others, we forget ourselves and our problems and the shared activities engulf us. We even secretly criticize the things we enjoy alone when we

let this deception fool you. The things you enjoy alone are still there and just as capable of giving you intense joy as when you did not know the crowd. Avoid using terms such as, "Same old thing --." These general condemnations many times ruin some of our experiences because we simply did not look further into them. The more we look for things to condemn in our environment the more we are apt to begin secretly to condemn ourselves and try to get away from ourselves. Look outward with curiosity. Miserable hovels and palaces have been blessed with character and excitement and nostalgia because of someone's particular attitude toward them. OR other places, rich or poor, were made miserable and forgotten because of someone's grubby nature, self-pity, or plain nastiness. For daily enjoyment, it is wise never to take spouse, parents, home, shop, school or whatever for granted. Look further and deeper into them and you'll discover things you never noticed. Why depend upon some observant stranger to notice some charm or fun in something you've looked at for years? People who do not LOOK, become bored and boring, and finally dull. The extreme measures they take for amusement is a measure of how really dull they've become.

This brings up a very important distinction. Is "full", but quiet enjoyment of something as thorough as loud, crowded party enjoyment? I do not know if this has been measured or can be measured. It would seem each has its place. However, remember that the great works of art that are monuments to intense emotion were made by LONE individuals. The only reason for bringing up the comparison is that many of us live in a state of dull apathy between parties or vacations, feeling that there is nothing to enjoy UNTIL. Well there is no choice. Party or vacation fill a time slot. "Saving" one's feelings for special occasions is not at all sensible. Why not LIVE all the time.

If you listen and read of today, you'll notice that there is a striving for extreme states. The word is "high." It may have changed last week but it's still the same. The idea is like Madison Ave. To get MORE and MOST which excludes everything less. QUANTITY. Well, no matter what arguments, justifications, or blessings, or condemnations of extreme emotion can be made, one fact is certain, and that is that we are not made for extreme states. The human mind tolerates it for short spurts and imagines it longer. Life can be full and long for the cultivated person and short for the extreme seeking person. The latter speaks of the short life, or being alive only once. Is the soon ending

(continued on page 58)

## SANTANA

(continued from page 25)

music first and foremost. If we got drawn into that kind of thing I'm sure our music would be bound to suffer.

"Again, and I'm only speaking for myself, but I feel that most rock magazines are very trite. They always seem to concern themselves with the sillier things. . . .continually striving to make us and others into a band of personalities.

"Really we've nothing much to say . . . .you either dig the music or you don't. On this score, Santana prefer to stand or fall.

"As far as I'm concerned, the initial approach when forming this band was to make music for music's sake. Otherwise I wouldn't be here in the band.

"When Carlos (Santana) originally formed this present band," Gregg continued, with reference to the group's guitar playing mentor, "he really wanted it to work. And it didn't take us long to realize that we each need each other. I suppose that's eventually what made it all work.

"Santana is a total thing, in that we all seem to generate around each other.

"We are aware that within the group each and everyone of us has an individual talent that the others just don't possess. Therefore we listen very close-

ly to each other and try to use all these facets so that we can then make good music together. All we want to do is play something that everyone can understand and accept.

"Actually it's really all down to the power of communication. But before you can ever hope to communicate with an audience, you must be able to communicate with each other. With Santana I feel it's just a question of putting seven heads into one."

When Santana introduced their first album, Carlos Santana stated that their prime motivation was "to make music to make love by — raw and basic." People haven't taken Senor Santana's words literally, but they do get the audience at it, during concerts, seething, gyrating, flailing and quite primitive as they listen to Jose Areas, timbale, Mike Carrabello, conga, David Brown, bass, Mike Shrieve, drums, Gregg Rolie, organ, and Carlos Santana, guitar.

The excitement whipped up and brought confrontations at concerts with law and order. Gregg clarified some of the reports that made lurid headlines during a recent European visit: "People get excited and run up to the stage. They aren't going to do any harm but the police are always very scared of riots when the kids get up on their feet dancing. What they fail to realize is that the kids are going through a lot of changes. Today they are feeling

so much more in terms of emotion — they can get into the actual mood of the music."

I asked how much Santana enjoyed festivals?

Replied Gregg: "Festivals are weird, in that they are both good and bad. They are good for people to look at each other and get together and see the different cultures from their own country. When you actually play the sound just drifts out and away so that you don't always get a true sound. But nevertheless they seem to get the right feelings to generate enough energy to have themselves a good time. Playing in the open air doesn't help Santana's tight sound. I play for myself but I realize that outside it's not going to sound true or very good to my ears..... but they'll appreciate it."

Of Santana's standout inclusion, doing "Soul Sacrifice" in the "Woodstock" film, Gregg said: "Oh, it sounded pretty true and I thought it was representative of us as a whole. I mean that's how we looked and sounded at that time."

Gregg told me that Santana had added, earlier this year, a 16 year old guitarist, Neal Schon. "He hasn't played with any bands although he has jammed with Clapton. But don't worry you'll still hear Carlos. He plays like a horn, a drum in fact, anything you can think of. His riffs are different. It's all Carlos." □ROY CARR



WITHIN THE group, there's an awareness of individual talent.

# READERS' REVIEWS

## BLUE CHEER

### The Original Human Being

This album I bought because I only collect Blue Cheer albums. It's their fifth and the second cut on the first side, "Love of a Woman" sounds like Blood Sweat and Tears, mostly because the song is trombones and other brass. "Make Me Laugh" will almost make you frown but you'll get to like it when you listen three or four times.

The best cut on the album is "Pilot" which has fancy guitar riffs, fuzz pedal and the echo on the lead guitar is far out. "Babaji" is good if you like sitar music and reminds me of Shocking Blue and "Preacher" is another BS&T-type song. "Black Sun" reminds me of John Mayall and "Man on the Run" has a guitar style like Jefferson Airplane.

George Cunningham,  
Candler, Fla.

## YOKO ONO/PLASTIC ONO BAND

(Apple)

I bought this to complete the set (John Lennon's) and I thought "Well another piece of ear splitting Yoko Ono drowning buzzard sounding type of garbage." But I was wrong. This is a very strange album and although not to be classified as anything but straight avant garde music it is worthy of recognition. Yoko's vocals are there but are overshadowed by the backing (Lennon, Ringo, Klaus Voorman). They weave a very heavy tapestry of music that is often danceable. The first song, "Why" is the best song -- everything seems to fit naturally. It's one of the grooviest danceable songs I know. The next, a 10 minute "Symphony" has a much slower beat and often reminds me of a heartbeat which seems to be the guiding force in Yoko's music.

Side two opens with a rehearsal tape for a concert with Ornette Coleman and the regular members of the Ono Band are gone. The two bass players sound like "Songs of the Humpback Whale" and Yoko sounds as if she's in labor. But the rest of the side has songs that are themselves as heavy as anything Free has done and are quite enjoyable if listened to properly. Not for the conventional rock lover but really good.

Eric Hansen  
Grand Island, N.Y.

## GUESS WHO

Share The Land (RCA Records)

The Guess Who are in a rather peculiar situation -- too heavy for the teeny boppers and yet not heavy enough for the hard rock listeners. If you listen carefully to "Share The Land" you'll soon see that they do lean towards the heavy side. 'No, you won't hear 18 minutes of grinding organ or pounding driving drums, but you won't hear "Sugar Sugar" either.

Every cut on the album is solid with the possible exception of "Coming Off The Money Bag" which is a poor put down of country music which some rock groups are trying so hard to imitate these days. The genius of Guess Who is Burton Cummings and without him the group would be in trouble.

PAUL CAVEN

St. Paul, Minn.

## JANIS JOPLIN

Pearl (CBS Records)

Digging on this, my eyes met the album cover of Janis. The hard time woman. Janis, the epitome of all that I would die to stand for. Janis, the chick who sings as well for straights, freaks and angels.

"Mercedes Benz" is probably the best example of what Janis is -- the throaty, gutsy Janis, accompanied by clapping-slapping. (I visualize the publicity image of Janis with the Southern Comfort, stomping away, when I hear this).

Janis. There ain't a bad cut on the album. A full tribute to the forceful lady. She never got the exposure she deserved when she breathed. But she still lives. "Get

It While You Can," her own "Move Over" to "A Woman Left Lonely" -- it's all Janis. Even the instrumental by the Fult Tilt Boogie band is good. If she'd lived to cut another album, could it have been so purely Janis?

GEORGETTE POWELL

Linton, Ind.

## GRATEFUL DEAD

Vintage Dead (Sunflower Records)

The Grateful Dead were at their peak during the summer of 1966 when they were generally accepted as the best of the San Francisco acid rock bands. Warner Brothers released the first Dead albums shortly thereafter and somehow MGM (Sunflower is a subsidiary of MGM) also got hold of some Dead tapes and released them here.

Despite the fact that Jerry Garcia and the rest of the Dead dispute that a live sound and the feeling of a live performance cannot be recorded, the early Warner albums were pretty good. This new one doesn't fare so well. In fact it's really awful. The only listenable cut is "I Know You Rider" which is dominated by Pigpen's organ and a fine guitar break from Garcia. The entire second side is wasted by an 18 minute version of "In The Midnight Hour" which never gets off the ground. But then, who could expect an 18 minute version to?

I suppose that if you were there during that momentous period the album could bring a tear or two to your eye, but if you weren't. . . .

MARK BARNETTE

Portsmouth, N.H.

(continued on page 58)



**GRATEFUL DEAD** — vintage tracks from the dawn of the San Francisco scene.

GIANT OP MOIRE POSTER

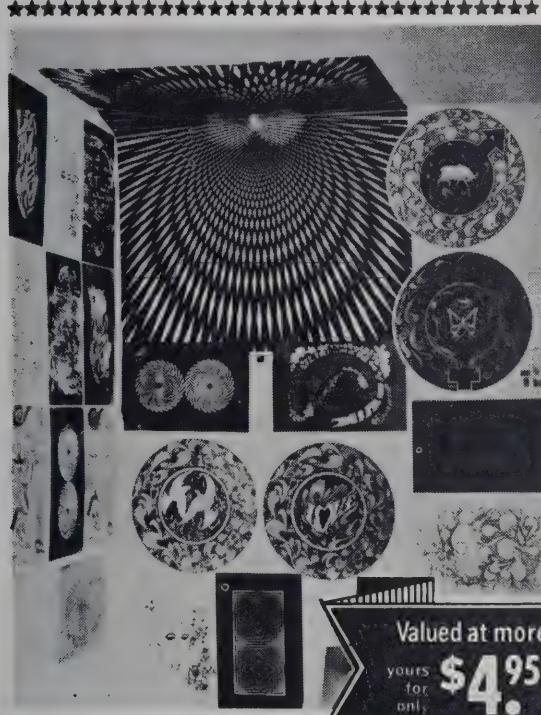
# FREE

## Giant 4 feet by 6 feet Wall n' Ceiling Poster

That's right, a full four feet by six feet is striking and vibrant. This giant mural is one piece, lithographed on heavy, glossy stock, then plastic coated for the in "Wet Look". Run twice through the press to produce the blackest blacks, this dazzling decorator mural actually appears to move. The optical moire plays tricks on the eyes. This incredible poster is the world's largest selling "Op Mural". Sold nationally for \$3.00 and more, this classic poster is now YOURS ABSOLUTELY FREE!—When you order this collector set (shown here) of 15 all-time great posters... brought to you at a fraction of the original cost.

Regular \$1 and \$2 Posters  
Now less than 33¢ each  
with this once in a life time offer

most in vibrant "Day Glo" Colors (beautiful in day light, fantastic under Black Light)



YOU GET  
15 Super Posters  
Plus Your FREE  
4 feet by 6 feet Giant  
WALL N' CEILING MURAL  
18 FREE Mini-Posters

All for **\$4.95**

plus 95¢ postage  
and handling.

TURN ON YOUR ENTIRE PAD,  
DEN OR DORM...ANYWHERE.

You can fill up a whole room with all these. You get 15... That's right 15 Super Great Giant Posters, all award winning designs, most in vibrant "Day Glo" colors including 4 of those fantastic full color Circle Posters you've seen everywhere. A full 2 feet in diameter. These exquisite designs include "Love", "Doves of Peace", and the "Male" and "Female" symbols. Also... Seven Posters in Psychedelic and Op designs—(14 x 22) including "Dreams", the "Garden", "Opalescent" and others. We guarantee you'll be thrilled with this fabulous set, all in "Day Glo".

Also four 14 x 22 Black Line Drawings on heavy matte stock. These breathtaking renderings, done in the popular Art Nouveau style by a famous artist include "La Femme de Fleur" and "The Garden".

Valued at more than \$20.00 if bought individually

Yours for only **\$4.95** plus 95¢ postage  
and handling

INCLUDING YOUR  
★ 19 FREE POSTERS

### SPECIAL SUPER-BONUS 18 Mini Posters—FREE!

Replicas of the larger version produced in full color on gum paper. Put 'em anywhere... on books, letters, walls... everywhere. Yours absolutely free.

Remember—if you aren't thrilled out of your mind with this fantastic poster collection... If they aren't everything we say they are and more—then you may send the posters back and keep your two gifts (both the GIANT POSTER and the MINI POSTERS) for your trouble.

OFFER MAY NOT BE REPEATED. To take advantage of this special Free Offer, we urge you to mail the coupon today... Now, while the supply lasts. We will ship the entire collection of Award Winning posters, including Dreams, the Garden, Love and Peace, Opalescent... and many others. 15 in all, plus your FREE GIFTS of the Giant 4 feet by 6 feet Giant Op Moire Poster and the "Mini Poster Stamp" stick ons.

HURRY! ACT NOW... Send orders to  
MIROBAR SALES CORP. DEPT. 8591  
120 E. 56th St., New York, N.Y. 10022

#### ORDER FORM

Make checks payable and mail orders to:  
MIROBAR SALES CORP. DEPT. 8591  
120 E. 56th St., New York, N.Y. 10022

Gentlemen:

Please rush me my History Making Offer including 15 great Posters—all different, plus my 2 FREE GIFTS of the Giant Wall Poster and the "Mini Poster Stamp" stick ons. If I'm not thrilled with everything, I understand that I may return just the collector series of posters, KEEP ALL THE GIFTS FOR MY TROUBLE AND GET A FULL REFUND.

Please find \_\_\_\_\_ enclosed (\$5.90 per set—\$4.95 plus 95¢ postage and handling).

name \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_

state \_\_\_\_\_ zip \_\_\_\_\_

□ EXTRA SAVING SPECIAL! ORDER 2 SETS OF EVERYTHING, INCLUDING 2 sets of BOTH GIFTS, FOR JUST \$9.50 (ALL POSTAGE PAID) MAKES GREAT GIFTS ALL YEAR ROUND.

# COMPLETE SONG INDEX

## B

Battle Hymn Of Lt. Calley ..... 49

## C

Cry Baby ..... 46

## D

Double Lovin' ..... 55

## F

Follow Me ..... 53

## H

Hanging On To A Memory ..... 51

Help Me Make It Through

The Night ..... 54

House At Pooh Corner ..... 51

## I

I Cried ..... 49

I Don't Know How To Love Him ..... 48

I Feel The Earth Move ..... 46

I Love You For All Seasons ..... 47

I'll Meet You Half Way ..... 47

# WORDS TO YOUR FAVORITE HITS

I'm Coming Home ..... 48

It Don't Come Easy ..... 53

## L

Lonely Feeling ..... 54

## N

Nathan Jones ..... 46

## O

Only Believe ..... 47

## R

Rainy Days & Mondays ..... 48

Reach Out I'll Be There ..... 50

## T

Try Some, Buy Some ..... 51

## W

When You're Hot, You're Hot ..... 47

## Y

You're My Man ..... 52

## • NATHAN JONES

(As recorded by The Supremes)

LEONARD CASTON

KATHY WAKEFIELD

You packed your bags as I recall  
And you walked slowly down the hall  
You said you had to get away to  
ease your mind

And all you needed was a little time  
But winter's passed, spring  
and fall

You never wrote me, you never  
called uh

Yeah Nathan Jones you been gone  
too long, gone, too long, long.

If a woman could die of tears

Nathan Jones I couldn't be here  
The key that you're holding won't  
fit my door

And there's no room in my heart  
for you no more

Cause winter's passed, spring and  
fall

You never wrote me, you never  
called uh

Nathan Jones you been gone too  
long, gone too long du du dut.

Nathan, oh Nathan Jones um

Nathan Jones oh winter's passed,  
spring and fall

You never wrote me, you never  
called

Yeah Nathan Jones you been gone  
too long, gone too long.

©Copyright 1971 by Jobete Music  
Co., Inc.

## • I FEEL THE EARTH MOVE

(As recorded by Carole King)  
CAROLE KING

I feel the earth move under my feet  
I feel the sky tumbling down  
I feel my heart start to tremblin'  
whenever you're around  
Oh baby when I see your face  
Mellow as the month of May  
Oh darling I can't stand it when  
you look at me that way  
I feel the earth move under my feet  
I feel the sky tumblin' down  
I feel my heart start to tremblin'  
whenever you're around.

Oh darling when I'm near you  
and you tenderly call my name  
I know that my emotions are  
something I just can't tame  
I just got to have you baby  
Ah ah yes

I feel the earth move under my  
feet

I feel the sky tumblin' down,  
tumblin' down

I just lose control down to my  
very soul

I get hot and cold all over,  
all over.

©Copyright 1971 by Screen Gems-  
Columbia Music, Inc.

## • CRY BABY

(As recorded by Janis Joplin)

BERT RUSSELL

NORMAN MEADE

Now he told you that he'd love you  
much more than I

But he left you and you don't know  
why

And when you don't know what  
to do

You come runnin' and start to cry.

Cry baby  
Cry baby  
Cry baby  
Cry baby  
Like you always do.

Don't you know nobody can love  
you the way I do

Take the pain and the heartache too  
You know I'll be around when you  
need me

So go on and cry.

Cry baby  
Cry baby  
Cry baby  
Cry baby

Welcome back home.

© Copyright 1963 by Robert Mellin  
Music Publishing Corp. and Ritten  
House Music, Inc. International  
Copyright Secured. All Rights  
Reserved.

# PARADE OF SONG HITS

## • WHEN YOU'RE HOT, YOU'RE HOT

(As recorded by Jerry Reed/  
RCA Victor)

JERRY HUBBARD

Well, now me and Homer Jones  
and Big John Tally  
Had a big crap game going back  
in the alley;  
And I kept rolling them sevens  
and winning all them pots.  
My luck was so good I could do  
no wrong  
I just kept on rolling and controlling  
them bones,  
And finally they just threw up their  
hands and said,  
"When you're hot, you're hot!"  
I said, "Yeah,"

When you're hot, you're hot;  
And when you're not, you're not  
Put all the money in and let's roll  
them again  
When you're hot, you're hot.

Well, now, every time I rolled them  
dice I'd win  
And I was just gettin' ready to roll  
them again,  
When I heard something behind me  
and I turned around  
And there was a big ole cop.  
He said, "Hello, boy," then he gave  
us a grin and said,  
"Looks like I'm going to have to  
haul you all in  
and keep all that money for  
evidence."  
I said, "Well, son, when you're hot,  
you're hot."  
He said,

When you're hot, you're hot;  
And when you're not, you're not  
You can 'splain it all down at  
city hall  
When you're hot, you're hot.

Well, when he took us into court  
I couldn't believe my eyes.  
The judge was a fishing buddy  
that I recognized.  
I said, "Hey, judge, old buddy, old  
pal, I'll pay you that hundred  
I owe you if you get me out of  
this spot".  
So he gave my friends a little fine  
to pay  
He turned around and grinned at  
me and said,  
"Ninety day, Jerry, when you're  
hot, you're hot"  
And I said, "Thanks a lot".

When you're hot, you're hot, and  
when you're not, you're not.  
When you're hot, you're not, you're  
not.  
You let my friends go free and throwed  
the book at me  
And he said, "Well, when you're hot,  
you're hot."

So I said, I'll tell you one thing  
judge, old buddy, old pal,  
If you wasn't wearin' that black robe  
I'd take you out in back of this  
courthouse and I'd try a little of  
your honor on.  
You understand that you hillbilly,  
who's gonna collect my welfare?  
Pay for my Cadillac?  
What do you mean contempt of court  
----Judge ---- oh, Judge ---Judgie  
poo.

©Copyright 1971 by Vector Music  
Corp. International Copyright  
Secured. All Rights Reserved.

## • I'LL MEET YOU

### HALF WAY

(As recorded by the Partridge  
Family)

WES FARRELL

GERRY GOFFIN

Will there come a day  
When you and I can say  
We can finally see each other  
Will there ever come a time  
When we can find the time  
To reach out for one another  
We've been travelin' in circles  
Such a long, long time  
Trying to say hello and we can  
just let it ride  
But you're someone that I'd like to  
get to know  
Oh I'll meet you half way  
That's better than no way  
There must be someway to get it  
together  
Bada da da  
And if there's some way  
I know that someday we just  
might work it out forever.  
©Copyright 1971 by Screen Gems-  
Columbia Music, Inc.

## • ONLY BELIEVE

(As recorded by Elvis Presley)

PAUL RADER

Fear not little flock  
From the cross to the throne  
From death to life  
He went for His own  
All power on earth  
All power above is given to Him  
For the flock of His love  
Only believe, only believe, all  
things are possible  
Only believe, only believe, only  
believe  
All things are possible, only believe.

Fear not little flock  
He goeth ahead  
Your shepard he lets go  
The past must thread  
The water Marah Hell sweeten for  
thee  
He drank all the bottles in  
Gethsemane  
Fear not little flock  
Whatever your lot  
He enters all rooms  
"The doors being shut"  
He never forsakes, He never is gone  
So count on His presence in darkness  
and dawn.  
©Copyright 1921 renewal 1949 by  
The Rodeheaver Co., owner. All  
rights reserved. Used by permission.

## • I LOVE YOU FOR ALL SEASONS

(As recorded by Fuzz)  
SHEILA YOUNG

I love you for so many reasons  
Which means I love you for all  
seasons  
First of all I love you with the  
freshness of a spring day  
Then I love you with a passion like  
the summer sun, when June is  
to stay  
I don't know how to explain the  
seasonal change

It seems never the same  
All I know is I love you for so many  
reasons  
Which means I love you for all  
seasons  
I love you with the gentleness of a  
falling leaf on an autumn day  
But most of all I love you with the  
bluster of a winter when the snow's  
come down to stay  
I don't know how to explain the  
seasonal change  
It seems never the same.

©Copyright 1970, 1971 by Jamf  
Music Corp. and Ferncliff Music.

# FREE

# 500

## GLOSSY PICTURES of all the TOP STARS!

## T.V. and MOVIES



... when you join  
**TOP STARS FAN CLUB**  
Here's What You Get

500 PICTURES  
8 x 10's, 5 x 7's, 4 x 5's  
and wallet size  
OFFICIAL NEWS BULLETIN  
OFFICIAL MEMBERSHIP CARD  
NAMES, ADDRESSES OF OVER 100 STARS  
FACSIMILE AUTOGRAPHS OF STARS  
All Pixs Different — No Two Alike!

## FREE!

**BONUS PORTRAITS**  
**BANDS OF THE MONTH**  
10 GIANT 8 x 10  
PORTRAITS OF  
TOP NAME GROUPS

REGISTRATION ... only \$1.00  
No Dues ... No Other Charges

**SEND TODAY...**

**TOP STARS FAN CLUB DEPT. T9**

4806 Bergenline Ave., Union City, N.J. 07087

I understand that I will receive absolutely FREE all the above mentioned pictures and benefits. Enclosed is my registration fee of \$1.00 plus 25c for postage and handling.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

# PARADE OF SONG HITS

## • I'M COMING HOME

(As recorded by Dave Edmunds)  
**DAVE EDMUND**

Gone are the days when my heart  
was young and gay  
Gone are the toils to the cotton  
fields away  
Gone to the fields of a better land  
I know  
I hear the gentle voices callin' me  
back home.

I'm comin', I'm comin', for my head  
is bending low  
I hear the gentle voices  
Calling me back home

I'm comin' home  
I'm comin' home  
For my head is bending low  
I hear those gentle voices  
Calling me comin' home.

Yeah, I'm sad if you feel in love  
But now I'm on my way  
The leaves turning, my heart's  
yearning,  
I will return.

I'm comin' home  
I'm comin' home  
They're calling me back home.  
©Copyright 1971 by Melanie  
Music, Ltd. International Copy-  
right Secured. All Rights Reserved.

## • RAINY DAYS AND MONDAYS

(As recorded by The Carpenters)

**PAUL WILLIAMS**  
**ROGER NICHOLS**

Talkin' to myself and feelin' old  
Sometimes I'd like to quit  
Nothin' ever seems to fit  
Hangin' around nothin' to do but  
frown  
Rainy days and Mondays always  
get me down.

Funny but it seems I always wind  
up here with you  
Nice to know somebody loves me  
Funny but it seems that it's the  
only thing to do  
Run and find the one who loves me  
What I feel has come and gone  
before  
No need to talk it out  
We know what it's all about.

What I've got they used to call the  
blues  
Nothing is really wrong  
Feelin' like I don't belong  
Walking around some kind of lonely  
clown  
Rainy days and Mondays always  
get me down.

Funny but it seems I always wind  
up here with you  
Nice to know somebody loves me  
Funny but it seems that it's the  
only thing to do  
Run and find the one who loves you  
What I feel has come and gone  
before  
No need to talk it out  
We know what it's all about

Hanging around nothing to do but  
frown  
Rainy days and Mondays always  
get me down.

© Copyright 1970 by Almo Music  
Corp. International Copyright  
Secured. All rights reserved.

## • I DON'T KNOW HOW TO LOVE HIM

**TIM RICE**  
**ANDREW LLOYD WEBBER**

I don't know how to love him  
What to do how to move him  
I've been changed, yes really  
changed

In these past few days  
When I've seen myself I seem  
like someone else  
I don't know how to take this  
I don't see why he moves me  
He's a man, he's just a man  
And I've had so many men before  
In very many ways  
He's just one more  
Should I bring him down, should  
I scream and shout  
Should I speak of love let my  
feelings out?  
I never thought I'd come to this,  
what's it all about?

Don't you think it's rather funny  
I should be in this position?  
I'm the one who's always been  
So calm, so cool, no lover's fool  
Running every show he scares me so.

Yet if he said he loved me I'd be  
lost  
I'd be frightened I couldn't cope,  
just couldn't cope  
I'd turn my head I'd back away  
I wouldn't want to know he  
scares me so

I want him so, I love him so.  
©Copyright 1970 by Leeds Music  
Limited, 25 Denmark Street,  
London, W.C. 2. Sole Selling  
Agent, Leeds Music Corporation,  
445 Park Avenue, New York, N.Y.  
10022, for North, South and Central  
America. International Copyright  
Secured. All Rights Reserved.

# PARADE OF SONG HITS

## •BATTLE HYMN OF LT. CALLEY

(As recorded by Terry Nelson & C Company/Plantation & John Deer/ Royal American

JULIAN WILSON  
JAMES M. SMITH

Once upon a time there was a little boy who wanted to grow up And be a soldier and serve his country in whatever way he could He would parade around the house with a sauce pan on his head For a helmet, a wooden sword in one hand, and the American flag in the other.

As he grew up, he put away the things of a child but he never let go of the flag.

My name is William Calley, I'm a soldier of this land I've tried to do my duty, and to gain the upper hand But they've made me out a villain they have stamped me with a brand As we go marching on.

I'm just another soldier from the shores of U.S.A. Forgotten on a battle field ten thousand miles away While life goes on as usual from New York to Santa Fe As we go marching on.

I've seen my buddies ambushed on the left and on the right And their youthful bodies riddled by bullets of the night Where all the rules are broken and the only law is might As we go marching on.

While we're fighting in the jungles they were marching in the street While we're dying in the rice fields they were helping our defeat While we're facing V. C. bullets they were sounding a retreat As we go marching on.

With our sweat we took the bunkers, with our tears we took the plain With our blood we took the mountains and they gave it back again Still all of us are soldiers we're too busy to complain As we go marching on.

When I reach my final campground in that land beyond the sun And the great commander asks me, "Did you fight or did you run?" I'll stand both straight and tall, stripped of medals, rank and gun And this is what I'll say:

Sir, I followed all my orders and

I did the best I could It's hard to judge the enemy and hard to tell the good Yet there's not a man among us would not have understood

We took the jungle village exactly like they said We responded to their rifle fire with everything we had And when the smoke had cleared away a hundred souls lay dead.

Sir, the soldier that's alive is the only one can fight There's no other way to wage a war when the only one in sight That you're sure is not a V.C. is your buddy on your right.

When all the wars are over and the battle's finally won Count me only a soldier who never left his gun With the right to serve my country as the only prize I've won As we go marching on. Glory, glory, hallelujah, glory, glory hallelujah.

©Copyright 1971 by Shelby Singleton Music, Inc./Quickit Publishing Co. International Copyright Secured. All Rights Reserved.

## •I CRIED

(As recorded by James Brown)

JAMES BROWN  
BOBBY BYRD

I cried, I cried my heart full of misery I cried and now it's your turn to cry for me So many things gone by so many days gone by Oh all, all I ever do is cry.

You keep me, you keep me in pain But I cry for you I'll never, I'll never love again I cried over you, I cried over you You know that I've always, I've always been true.

Now listen - turn the record player down real low So listen you know that I, that I'm only human So how, if you see him, I want you to tell him Don't make me over, cause any day now.

©Copyright 1964 by Lois Publishing Company. All rights reserved including the rights of public performance for profit. International copyright secured.

## HIT PARADER

# YEARBOOK

ISSUES

1967-1968-1969



SUPPLY IS  
LIMITED...  
ORDER NOW!

BEST SONGS OF  
THE YEAR  
\*  
SUPERSTARS  
\*  
STARS of TOMORROW

RECORD LISTINGS  
MUSICANS SHOPPING GUIDE

RESERVE YOUR COPY

Hit Parader Yearbook,  
Charlton Bldg., Dept HP971  
Derby, Conn.

.50¢ ea.  \$1.25 for 3  
Canada Add 25% - Foreign 50%  
 1967  1968  1969

Name.....Age.....

Address.....

City.....State.....Zip.....



# Learn To Play

# GUITAR

## The Chet Atkins Way!

**COMPLETE  
CHET ATKINS  
COURSE**  
**\$2 98**  
postpaid

**Surprise your friends! Be the hit of the party! Let Chet Atkins himself show you how with easy-to-follow diagrams and notes. Even if you can't tell a guitar pick from a shovel, Chet can have you playing before you know it.**

**If you have tried to learn guitar and failed, the easy-as-pie system will have you playing mighty sharp in nothing flat. If you are a professional, Chet will reveal to you the "tricks" of his trade that make other guitar players drool.**

**And you don't have to read a note of music! In this quickest-to-learn-system, Chet takes you by the hand and leads you every step of the way BOTH BY NOTE AND BY SIMPLE DIAGRAMS!**

Clip and Mail Coupon to:

**VICTOR SPECIALTIES, DEPT. HP971**  
Charlton Bldg., Derby, Conn.

Gentlemen:

Enclosed is \$2.98. Kindly rush the CHET ATKINS GUITAR COURSE to me! If not completely satisfied, I may return the course to you for a full refund.

NAME .....

ADDRESS .....

CITY .....

STATE .....

ZIP .....

(No C.O.D., please)

So fill out the coupon and rush it back to us NOW! The complete price is a low, low \$2.98, postage and handling FREE! If you're not thrilled and delighted, your money will be cheerfully refunded.

## PARADE OF SONG HITS

### •REACH OUT I'LL BE THERE

(As recorded by Diana Ross)

**HOLLAND  
DOZIER  
HOLLAND**

Now if you feel that you can't go on  
Because all of your hope is gone  
And your life is filled with much  
confusion

Until happiness is just an illusion  
And the world around is crumbling  
down

Darling (reach out) come on baby,  
reach out for me  
(Reach out) reach out for me.

I'll be there with a love that will  
shelter you

I'll be there with a love that will  
see you through.

When you feel lost and about to give  
up

'Cause your best just isn't good  
enough

And you feel the world has grown  
cold

And you're drifting out all on your  
own

And you need a hand to hold  
Darling (reach out) come on girl,  
reach out or me

(Reach out) reach out for me.

I'll be there to love and comfort  
you

And I'll be there to cherish and  
care for you

(I'll be there to always see you  
through)

(I'll be there to love and comfort  
you)

I can tell the way you hang your  
head

You don't love me like your friend  
And so in case you look around  
And there's no peace of mind to be  
found

I know what you're thinkin', you're  
alone now

No man of your own  
But darling (reach out) come on  
girl, reach out for me  
(Reach out) reach out for me.

Just look over your shoulder  
I'll be there

To give you all the love in me and  
I'll be there

You can always depend on me.

©Copyright 1966 by Jobete Music  
Co., Inc.

# PARADE OF SONG HITS

## •HANGING ON TO A MEMORY

(As recorded by Chairman of the Board)

R. DUNBAR

E. WAYNE

D. DUMAS

I keep hanging on  
Hanging on to a memory of what  
used to be

I keep dreaming on and make-  
believing you still belong to me  
Tired and lonely I do too bad  
Then begins the journey, the  
journey in my head

Your face flashes on and off  
Like neon lights all through the  
night

Sneaking back in my dreams  
Just so I can hold you tight  
Where did the life go  
I held in my hand just a moment  
ago

Just itchin' a long and can't find a  
place where I belong.

Neglected of love in my home  
And now, that love is gone  
And to the past I think  
My mind's undone can't seem to  
think

I keep hanging on  
Hanging on to a memory of what  
used to be

I keep dreaming on and make-  
believing you still belong to me.

Now all that's left of me  
Is the memory of what I used to be  
Life must go on  
But I can't remember why  
As I watch you and your new love  
strolling by.

© Copyright 1971 by Gold Forever  
Music, Inc.

## •TRY SOME, BUY SOME

(As recorded by Ronnie Spector)

GEORGE HARRISON

Way back in time someone said try  
some I tried some  
Now buy some, I bought some  
woh oh

After a while when I had tried  
them, denied them  
I opened my eyes and I saw you  
Not a thing did I hear  
Not a thing did I see  
Till I called on your love and your  
love came to me woh oh.

Through my life seen gray skies  
met big fry  
Seen them die to get high woh oh

## •HOUSE AT POOH CORNER

(As recorded by Nitty Gritty Dirt Band)

KEN LOGGINS

Christopher Robin and I walked  
along under branches lit up by  
the moon

Posing our questions to owl and  
eyore as our days disappeared  
all too soon

But I've wandered much further  
today than I should

And I can't find my way to the  
three acre wood

So help me if you can I've got to  
get back to the house at Pooh  
Corner by one

You'd be surprised, there's so much  
to be done

Count all the bees in the hive  
Chase all the clouds from the sky  
Back to the days of Christopher  
Robin and Pooh

Back to the ways of Christopher  
Robin

Back to the days of Pooh ooh ooh.  
Winnie the Pooh doesn't know  
what to do

Got a honey jar stuck on his nose  
He came to me asking help and  
advice and from here no one  
knows where he goes

So I sent him to ask of the owl if  
he's there

How to loosen a jar from the nose of  
a bear

So help me if you can I've got to  
get back to the house at Pooh  
Corner by one

You'd be surprised, there's so much  
to be done

Count all the bees in the hive  
Chase all the clouds from the sky  
Back to the days of Christopher  
Robin and Pooh

Back to the ways of Christopher  
Robin

Back to the days of Pooh ooh ooh.

© Copyright 1969 by Pamco Music,  
Inc. This arrangement © Copyright  
1971 by Pamco Music, Inc.

And when it seemed that I could  
only be lonely

I opened my eyes and I saw you  
Not a thing did I feel

Not a thing did I know

Till I called on your love  
And your love sure did grow  
woh oh

Try some won't you buy some  
Baby won't you try some, buy  
some.

© Copyright 1971 by Harrisongs  
Ltd., 3 Saville Row, London W. 1,  
England. All rights for the U.S.A.,  
its territories and possessions and  
Canada are controlled by Harrisongs  
Music, Inc., 1700 Broadway, New  
York, New York 10019.

PLAY LEAD GUITAR

LIKE AN

EXPERT

Rock, Pop, Western

How to play lead guitar in a small combo. Covers rock, pop, country-western. Everything clearly explained in diagram form. Improve your playing fast. Explains how to play by ear. Covers lead chords, runs, intros, endings, improvising, background work, and arranging. Instant transposing explained. Change any song into any key instantly. How to develop your own style and a professional touch. Tips on making your entire band sound better. Your playing must improve or your money-back. Send no money! Just name and address. Pay postman \$2.98 plus C.O.D. postage. Or send \$3 with order and I pay postage. LEAD MAN, Box 12167-MP, St. Petersburg, Fla. 33733



WALKING

SUIT

WITH

REMOVABLE

CAPE

\$39.95

Sold by mail only

ELEGANZA does it again . . . comes out with a style so bold, so new, so dramatic — that every man who wears it will be a style leader in his community! Wear it with or without the handsome cape, which comes off just by unbuttoning. The dashing collar and 5" no-button cuffs match the slacks. Made of 100% rayon, with 8 button double breasted shirt-jac, and slacks with 2 1/2" bolero waistband, western front pockets, hidden back pocket, 20" flare bottoms. A694 Purple and Blue. A695 White and Black. Shirt sizes: S, M, L, XL. Slacks waist sizes: 28 to 36. For finished slacks bottoms, add \$2 and give inseam measure. \$39.95 ppd., or \$4 deposit on C.O.D., you pay postage. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear.

WRITE  
FOR  
FREE  
CATALOG

Eleganza

1781 Manley St., Brockton, Mass. 02403

# LISTEN TO YOUR BODY.



If something's going wrong,  
it'll tell you.

1. Change in bowel or bladder habits.
2. A sore that does not heal.
3. Unusual bleeding or discharge.
4. Thickening or lump in breast or elsewhere.
5. Indigestion or difficulty in swallowing.
6. Obvious change in wart or mole.
7. Nagging cough or hoarseness.

If you have a warning signal,  
see your doctor. If it's a  
false alarm, he'll tell you.  
If it isn't, you can give him  
time to help. Don't be afraid.  
It's what you don't know  
that can hurt you.

 American Cancer Society

YOU CAN  
**Lose 7-15 lbs. or more AND  
BECOME 3 inches slimmer IN THE  
Shortest time**  
(WITHOUT DRUGS OR STARVATION DIET)

IF YOU WEAR

## Sauna Slimming Underwear FOR JUST 2 HOURS A DAY!

You could lose 7-15 pounds or more in days by means of this particularly healthy, amazingly successful and completely revolutionary plan—you can achieve reliable and continuous freedom from unsightly and unhealthy overweight.

The Eva Milar plan is a new, safe way to reduce for those who are serious about reducing and want to look and feel attractive again. Yet it is as easy as sitting in a sauna bath.

Women the world over have become SLENDER through SAUNA SLIMMING UNDERWEAR garments that are based on the scientifically acknowledged process of breaking down pads of unnecessary and excessive water.

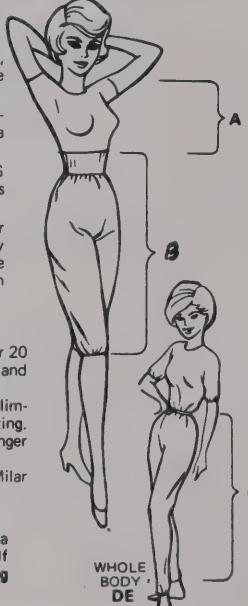
You just wear SAUNA SLIMMING UNDERWEAR around the house for an hour or two every day or at night while sleeping and follow the simple plan. Wear it invisibly under your clothing if you wish. You can achieve even better results if you exercise while wearing it. Or wear it while you are doing normal daily housework. You can take off inches in no time!

### HERE IS WHAT SAUNA SLIMMING UNDERWEAR CAN DO FOR YOU

- Let you reduce around your waist, hips, thighs or all over. Five different garments to choose from, one for each problem area.
- Special quality materials made to go to work immediately. You could look slimmer in days.
- Durable, well fitting, long lasting.
- It actually helps freshen your skin too, so you can feel good again all over.
- Whether you need to lose 5 to 10 or 20 to 30 pounds, you decide when and where to do it.
- No extreme diet needed. You can eliminate that weak feeling from not eating.
- No harmful pills to put you in danger or depress you.

All this simply by following an Eva Milar plan.

Many people who had almost given up hope of losing weight have found the Eva Milar method the answer to their dreams. You can glow with health and self confidence again too. Send in for your SAUNA SLIMMING UNDERWEAR using the A, B, C, D guide in the coupon below. Be sure to include your size.



EVA MALAR SLIMMING WEAR / 7551 Melrose Ave, Los Angeles, Calif. 90046  
Yes, I want to lose 7 to 15 pounds and more. Please send the Eva Milar Slimwear I have checked below:

A for chest and upper arms \$6.95  
 B for waist, hips, thighs as far as knees \$9.25  
 C for hips, thighs and legs right down to the feet \$8.95  
 DE combined model for the whole body \$14.95

Dept. 7342

WOMEN—My present dress size is \_\_\_\_\_. MEN—My measurements are \_\_\_\_\_. I enclose total of \$\_\_\_\_\_, payment in full. Add 50¢ for postage and handling.  C.O.D. \$1.00 deposit enclosed.

Print Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

## PARADE OF SONG HITS



### •YOU'RE MY MAN

(As recorded by Lynn Anderson)  
GLENN SUTTON

For once in my life I know the  
meaning of happiness  
And what it means to have a dream  
come true  
'Cause ev'ry day I wake up singin'  
Linin' on the sunshine love is  
bringin'  
And it's wonderful knowin' that I  
owe it all to you.

At last I've got a reason to be  
livin'

I'm at the end of the rainbow  
And the gold is in my hands  
Your love is so sweet I can't  
refuse it  
Heaven help me if I ever leave it  
'Cause my world's just knowin'  
You're my man.

I don't understand you but God  
knows I love you  
You're my man.

I feel so safe when I'm in your  
arms  
'Cause you're all man  
You're heaven on earth and so  
dependable  
Together we're a team that's just  
unbendable.

I want the whole wide world to  
know

You're my man  
My whole world's just knowin'  
You're my man.

©Copyright 1971 by Flagship  
Music Inc. 65 West 55th St.  
New York, New York. International  
Copyright Secured. All Rights  
Reserved.

# PARADE OF SONG HITS

## •IT DON'T COME EASY

(As recorded by Ringo Starr)

RICHARD STARKEY

It don't come easy  
You know it don't come easy  
Got to pay your dues if you want to  
sing the blues  
And you know it don't come easy.

You don't have to shout or leap about  
You can play them easy  
Forget about the past and all your  
sorrow

The future won't last  
It will be soon over tomorrow  
I don't ask for much  
I only want your trust and you know  
it don't come easy  
For this love of mine keeps growing  
all the time.

You know it just ain't easy  
Open up your heart let's come  
together  
With a little love and we will make  
it work out better

Got to pay your dues if you want to  
sing the blues  
You know it don't come easy  
You don't have to shout or leap about  
You know it don't come easy  
Peace remember peace is how we make  
it

Here within your means  
If you're big enough to take it  
I don't ask for much  
I only want your trust and you know  
it don't come easy  
And this love of mine keeps growing  
all the time  
You know it don't come easy.

©Copyright 1971 by Startling Music,  
Ltd., 3 Saville Row, London W. 1,  
England. All rights for the United  
States of America, its territories and  
possessions and Canada controlled by  
Startling Music, Inc., 1700 Broadway,  
New York, New York 10019.

## •FOLLOW ME

(As recorded by Mary Travers)

JOHN DENVER  
It's by far the hardest thing I've  
ever done  
To be so in love with you and so  
alone.

Follow me where I go  
What I do and who I know  
Make it part of you to be a part of  
me  
Follow me up and down  
All the way and all around  
Take my hand and say you'll  
follow me.

It's long been on my mind  
You know it's been a long long time  
I'll try to find the way that I can  
make you understand  
The way I feel about you and just  
how much I need you  
To be there where I can talk to  
When there's no one else around.

Follow me where I go

What I do and who I know  
Make it part of you to be a part  
of me  
Follow me up and down  
All the way and all around  
Take my hand and say you'll follow  
me.

You see I'd like to share my life  
with you  
And show you things I've seen  
Places that I'm going to  
Places that I've been  
To have you there beside me  
And never be alone  
And all the time that you're with me  
Then we will be at home.  
Follow me where I go  
What I do and who I know  
Make it part of you to be a part of  
me

Follow me up and down  
All the way  
Take my hand and say you'll  
follow me.

©Copyright 1969 by Cherry Lane  
Music, Co. International Copyright  
Secured. Used By Permission. All  
Rights Reserved.

**WHOLESALE**  
Factory Direct Savings up to  
55% on Lead Amps, Bass  
Amps, Organ Amps, and  
Super 4 Channel P.A. Systems  
with RMS wattages up to 200  
Watts and 587 Watts Peak.  
Featuring Altec Lansing, CTS,  
and Jensen speakers.  
Professional Hollow and Solid  
Body Spanish and Bass Gui-  
tars, Pedal Steel and Steel  
Guitars, Pickups, Parts, and  
Etc. Low low prices include  
factory warranties. **FREE**  
Trial Period on all instru-  
ments.

FREE 1971 Catalog  
**CARVIN CO.**  
1112 Industrial, Dept. HP  
Escondido, Calif. 92025



## SONGWRITERS

WE PAY \$\$\$ FOR GOOD SONGS & POEMS

We offer a new, different and exciting way for  
you to pursue your song writing ambitions.  
Send your best songs or poems today!

### HOLLYWOOD MUSIC PRODUCTIONS

Dept. K1, 6425 Hollywood Blvd.  
Hollywood, Calif. 90028

## TWO-TONE JUMP SUIT!

SOLD BY  
MAIL ONLY.



WRITE  
FOR  
FREE  
CATALOG

Slack suits  
Sport shirts  
Dress shirts  
Slacks  
Jackets  
Jump suits  
Imported  
footwear

A two-tone triumph SURE to turn every head YOUR way! Soft jersey knit fabric, made of 100% Double Knit Acrylic, of rich Brown with bright Beige trim at pocket, belt, covered button cuffs and pant legs. 22" flare bottoms. The Jump Suit Sensation of the Season! A683 Brown with Beige trim. Sizes: S, M, L, XL. \$39.95 ppd., or \$4. deposit on C.O.D. — you pay postage. Satisfaction guaranteed. See our collection of dramatically styled apparel and imported footwear

*Eleganza*

1751 Manley St., Brockton, Mass. 02403

# RECORD RIOT CLOSE-OUT!

# 18 HIT SONGS \$1.00

## 3 Amazing Offer! 3 LONG PLAYING RECORDS 45 RPM

YOU GET ALL OF THESE GREAT HITS:

1. Summer In The City
2. I Couldn't Live
3. Blowin' In The Wind
4. Warm And Tender Love
5. Pretty Flamingo
6. See You In September
7. Paint It, Black
8. I Am A Rock
9. Red Rubber Ball
10. Green Grass
11. Opus 17
12. Girl In Love
13. Sure Gonna
14. Miss Her
15. Daydream
16. Somewhere
17. Bang Bang
18. Good Lovin'
19. Kicks

SEND NOW for this greatest record  
bargain of all time! : HIT RECORDS,  
CHARLTON BUILDING, DERBY, CONN.

MONEY-BACK GUARANTEE

HIT RECORDS, DEPT. HP971  
Charlton Bldg., Derby, Conn. 06418

Gentlemen:

(No C.O.D.'S)  
Enclosed is \$1.00 (cash, check, money order),  
plus 25¢ for postage and handling.  
Please rush me my 18 SMASH HITS.  
(Please Print)

Name.....

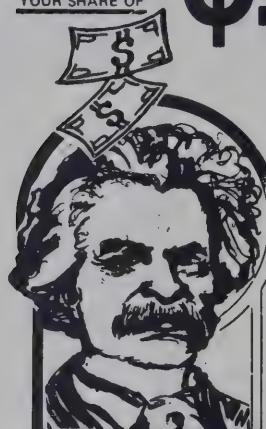
Address.....

City.....State.....Zip.....  
(Canadians: \$1.50-International Money Order)

# WIN \$12,500.00

YOUR SHARE OF

IN CASH PRIZES!



WHAT IS THIS FAMOUS AMERICAN

AUTHOR'S FIRST NAME?

JOHN • MARK • PAUL

MINT: His real name is Samuel Clemens.  
But he is better known by his pen name.

FLAVOR	T A S t e
CRY	W e e p
FRUIT	A P P L E
SICK	I L L
SOUND	N O I S E

CAN YOU  
SOLVE THIS  
EASY  
PUZZLE?

Do you know this famous American author's first name?  
CLUE: This famous American author wrote the book titled  
"TOM SAWYER". We have completed the top part of this  
easy word puzzle which spells out his last name. Using the  
clues you complete the bottom part of the puzzle by filling in  
the empty squares with the four letters that spell out this  
famous American author's first name on the coupon below.

Next - Print your name and address on the official coupon  
and mail it with 25¢ for postage and handling. We will let you  
know by return mail if your answer is correct and rush all  
additional details of the rules and instructions necessary for  
you to become a contestant in our \$12,500.00 puzzle series.

IF I WIN FIRST PRIZE MAKE OUT MY CHECK AS SHOWN BELOW!

U.S. PUZZLE CLUB Dept. 7342  
7471 Melrose Avenue  
Los Angeles, Cal. 90046

No. 2994

90-83  
1222

CASH	ONE Y	Y
49TH STATE	L A S K A	
WEALTHY	I C H	
BABY CAT	I t t e n	

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

The sum of \$5,000 and 00cts

*Gail Lunt*

0112220835 01008

## PARADE OF SONG HITS

### •HELP ME MAKE IT THROUGH THE NIGHT

(As recorded by Joe Simon)  
KRIS KRISTOFFERSON

Take the ribbon from your hair,  
Shake it loose and let it fall,  
Layin' soft up on my skin  
Like the shadows on the wall.  
Help me make it through the  
night.

I don't care who's right or wrong;  
I don't try to understand;  
Let the devil take tomorrow;  
Lord, tonight I need a friend;

Come and lay down by my side  
Till the early mornin' light  
All I'm takin' is your time,  
Help me make it through the  
night.

Yesterday is dead and gone,  
And tomorrow's out of sight;  
And it's sad to be alone;  
Help me make it through the  
night.

©Copyright 1970 by Combine  
Music Corporation. International  
Copyright Secured. All Rights  
Reserved.

### •LONELY FEELING

(As recorded by War)

HOWARD SCOTT  
MORRIS DICKERSON  
HAROLD R. BROWN  
CHARLES W. MILLER  
LEROY JORDAN  
SYLVESTER ALLEN  
LEE OSKAR

Have you ever been down people  
Didn't know which way to go  
Walk the streets both day and  
night

Tryin' to make believe things is  
all right

Yes, I know (yes) (Yes, I Know)  
how it feels to be alone  
(Yes) (Yes, I know) yes I know  
(yes) (Yes, I know)

How it feels to be alone (Yes)  
(Yes, I know) yeah that lonely  
feelin'.

Bless my soul I know how we try  
To stand up tall and be treated  
right

All these heartaches and these  
pains

All the love that was just ain't the  
same.

(Repeat chorus).

©Copyright 1971 by Far Out Music  
Inc. All rights administered by  
United Artists Music Co., Inc.,  
New York, New York.

## PARADE OF SONG HITS

### •DOUBLE LOVIN'

(As recorded by the Osmond Bros.)

GEORGE JACKSON  
MICKEY BUCKINS

I'm gonna double your lovin'  
Double your fun  
You get two for the price of one.

It took me a long time to find a  
good woman  
One that would be true  
That's why I'm gonna double what  
it takes baby to hold on to you

I'm gonna make my lovin' twice  
as good as it was before  
I'm gonna love you so good  
You'll be begging and crying for  
more

Double, double lovin'  
Is what I'm gonna give to you  
And you're gonna receive double  
pleasure everytime I do

Double, double lovin' makes you  
feel so good inside  
And when I double up on my  
lovin'  
You're gonna be satisfied

I'm gonna double up on my huggin'  
And my kissin' too  
And I got a double stroke of lovin'  
I've been dying to use on you

Don't be afraid to give me your  
love  
Cause I won't hurt you  
You make the first step baby  
And the rest I can easily do

I'm gonna double your lovin'  
Double your fun  
You get two for the price of one

I'm gonna double you lovin'  
Double your fun  
You get two for the price of one  
(Repeat chorus.)

© Copyright 1969 by Fame  
Publishing Co., Inc.



In this introductory offer you get  
**TOP GUITARIST ED SALE'S** famous  
66 page secret system worth \$3.00  
which teaches you to play beautiful  
song the first day and any song by ear or  
note in seven days! Contains 52 photos 87  
finger placing charts, etc., plus 110 popular and  
western songs, (words and music); a \$1.00 Chord  
Finder of all the chords used in popular music; a  
\$3.00 Guitarist Book of Knowledge.  
**TOTAL VALUE \$7.00—ALL FOR ONLY \$2.98**  
SEND NO MONEY! Just your name and address, pay  
postman \$2.98 plus C.O.D. postage. Or send \$3.00  
with order and I pay postage. (Sorry, no C.O.D. out-  
side Continental U.S.A.—please remit with order).  
*Unconditional Money-back Guarantee*  
ED SALE, Studio 313A Avon By the Sea, N.J.

**GUITARS**  
AMPS! DRUMS! BANJOS!  
**BUY  
DIRECT!**  
SAVE!  
  
30% TO 50%  
DISCOUNT  
SAVE! Any name brand  
guitar, amp, or drum set. 30%  
(or up to 50% discount) on all  
brands. Also Pedal Steel, BANJOS,  
and Dobros. Ask for your price on  
any model you choose. FREE  
Catalog. WRITE.  
Warehouse Music Dept. # H-1  
P. O. Box 9352  
Fort Worth, Texas 76107



with order for  
**30 WALLET PHOTOS \$1**  
*An Amazing Offer*

Wallet photos and portrait  
enlargement beautifully  
printed on quality professional  
paper (glossy  
finish) copied from any  
size favorite photo or neg.  
Ideal for friends, job applications, swapping,  
many uses. Yours now in this special offer.  
Just rush photo (or neg) together with  
name, address and \$1. (plus 25c for post. &  
handling—total \$1.25) to:

**HK PHOTO SERVICE, Dept. 551**  
662 Brooklyn Ave., Brooklyn, N.Y. 11203



New talent needed all the time! Get  
into big-money career writing  
Rock-n-Roll, country, Western,  
love, soul and sacred songs!  
Amazing COMPOSAGRAPH Method  
has you setting your own SONG POEMS  
to music even if you don't know a note! How to copyright  
your songs and make your own Records. Where to send  
and sell your songs! Learn at home through quick, low-  
cost training. Hurry! Send for FREE details today!  
SONG STUDIOS, Dept. 803G Rockport, Mass. 01966

**THE OVATION  
12 STRING**

The Ovation 12 string guitar is designed  
for the performer who demands a superior  
instrument. It is designed to withstand the  
tremendous strain of 12 strings tuned tight  
to concert pitch.

The Ovation 12 string is all this and  
more... because of a specially braced sitka  
spruce top, a reinforced bridge, and a fully ad-  
justable tension rod built into a five piece lam-  
inated neck to give it added strength and dur-  
ability, and prevent the neck from warp. This  
is a standard feature on all Ovation guitars.

All these advanced features allow the  
Ovation to be tuned "tight" to pitch, to pro-  
ject those rich full bodied harmonics and that  
beautiful harpsichord sound, distinctive of all  
the fine Ovation 12 string guitars.

That's why, "It's uptight and all right"

**OVATION  
INSTRUMENTS**  
NEW HARTFORD, CONNECTICUT 06057

SEND TODAY FOR FREE CATALOG

*Bobby Goldsboro*

JOE COCKER

(continued from page 16)

"FEELIN' ALRIGHT" again at Santa Monica.



RITA COOLIDGE — the Delta Lady of the Space  
Choir on the tour, soloing at Santa Monica.



**TAPE REVERSE SIMULATOR** — Lets you control an exponential build-up and fast decay of your guitar or bass signal over a fixed signal range. This capability gives your live playing the weird effect similar to a pre-recorded tape that is played backwards.

**ATTACK EQUALIZER** — Allows you to suck out and emphasize the **BITE** you get just when your pick plucks the strings. The attack control, used in conjunction with the tone and booster controls, will give your instrument as much balls as you want, letting you taste and feel each note.

**BLACK FINGER** — A totally **DISTORTION-FREE** guitar sustainer that gives pure clean lengthy controlled sustain. This 80db compressor can stretch chords as well as single notes, with an infinite bell-like clarity.



**LOW FREQUENCY COMPRESSOR** — This ultimate version of the mole is designed exclusively for the professional electric bass player. Its outstanding feature of a **HEAVY BASS-SUSTAIN** control will make you sound as if you're bowing a stand-up bass fiddle.

**BIG MUFF π** — This finest distortion device is high on sustain and low on distortion. It is designed for the guitarist who wants his axe to sing like a humming bird, with a sweet violin-like sound. The sustain control allows you to optimize long sustain with a hint of harmonic distortion.

**HARE-LIP MICROPHONE ECHO** — Gives the singer echo effect electronically, and at one tenth the cost of the mechanical tape echo units. In addition to the echo speed and intensity controls, this unit has an adjustable booster to control the increase of regular microphone volume.



All of the units in the above column are housed like the Hare-Lip—with heavy duty stainless steel construction and three controls.



**LPB-1** This linear power booster is a compact solid state preamplifier that can up to triple the acoustic output of any amplifier. It will increase guitar, sustain and improve the performance of all fuzz-tones, and wah-wah pedals.

**SCREAMING BIRD** A treble booster that will give your instrument the razor sharp cut of a screaming harpsichord whose strings are whipped instead of plucked.

**MUFF** This funkiest distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm and Blues bands of yesteryear.

**MOLE** The mole bass booster will extract the highs and amplify the subharmonics giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

**EGO** This microphone booster is designed for the vocalist whose P.A. system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your P.A. system.



(ALSO AVAILABLE AT YOUR RETAIL MUSIC STORE)

All Electro-Harmonix accessories, both factory wired units and kits, are guaranteed for three years. They are compatible and modular. Any combination of more than one unit will give you an infinite variety of sounds.

Enclose a check and Electro-Harmonix will pay shipping. Or, if more convenient order C.O.D. for cost plus shipping. Enclose a 10% deposit on C.O.D. orders. (C.O.D. orders are limited to the continental United States).

## MIKE MATTHEWS FREEDOM AMP

Free yourself from the bureaucratically dominated sources of electricity.

This 400 watt peak **PORTABLE** amplifier uses patented low drain circuitry which allows it to operate on standard flashlight batteries. Just one specially designed super heavy duty 10" speaker is all that's needed to pump out all this power making this unit the most compact, rugged guitar amplifier developed to date. Its built-in Attack Equalizer Control System allows you to zero in on just the BiTE you want.



The **MIKE MATTHEWS FREEDOM AMP** will let you—

- play your axe while traveling to a gig.
- blast out in the solace of the woods.
- lead a pilgrimage to the mountains.
- become a star.

HP302

### electro-harmonix

15 West 26th St., New York, N. Y. 10010

PLEASE SHIP:	Factory Wired	Complete Kit
MATTHEWS AMP	\$179.00 <input type="checkbox"/>	\$129.00 <input type="checkbox"/>
TAPE REVERSE	69.95 <input type="checkbox"/>	49.95 <input type="checkbox"/>
ATTACK EQUALIZER	49.95 <input type="checkbox"/>	34.95 <input type="checkbox"/>
BLACK FINGER	69.95 <input type="checkbox"/>	49.95 <input type="checkbox"/>
LOW FREQ. COMP.	59.95 <input type="checkbox"/>	42.00 <input type="checkbox"/>
BIG MUFF π	39.95 <input type="checkbox"/>	26.95 <input type="checkbox"/>
HARE-LIP ECHO	39.95 <input type="checkbox"/>	26.95 <input type="checkbox"/>
LPB-1 (plug into amp)	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>
LPB-1 (plug into inst)	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>
BIRD (plug into amp)	17.95 <input type="checkbox"/>	12.95 <input type="checkbox"/>
BIRD (plug into inst)	17.95 <input type="checkbox"/>	12.95 <input type="checkbox"/>
MUFF (plug into amp)	18.95 <input type="checkbox"/>	13.75 <input type="checkbox"/>
MUFF (plug into inst)	18.95 <input type="checkbox"/>	13.75 <input type="checkbox"/>
MOLE (plug into amp)	19.95 <input type="checkbox"/>	14.25 <input type="checkbox"/>
EGO (2 female jacks)	14.95 <input type="checkbox"/>	10.50 <input type="checkbox"/>

Enclosed is total check for order \$.....  
 Ship C.O.D. Enclosed is 10% deposit \$.....  
 Please place me on your new product announcement mailing list at no charge.

Name.....

Address.....

City..... State..... Zip.....

# SCHOOL

## AT HOME IN SPARE TIME

Low monthly payments include standard text books and instruction. Credit for subjects already completed. Progress as rapidly as your time and abilities permit. DIPLOMA AWARDED

SEND FOR BROCHURE—TELLS YOU HOW

Founded 1897

**AMERICAN SCHOOL, Dept. H681**  
Drexel at 58th, Chicago, Ill. 60637  
Please send FREE Brochure.

name \_\_\_\_\_ age \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

Approved for Veteran Training

Accredited Member NATIONAL HOME STUDY COUNCIL

## WRITE SONGS?

"How to Get Your Song Published" and 5-issue Subscription, \$1.75 (U.S.A.) Contacts. Contests.

### THE SONGWRITER'S REVIEW

Songwriter's Magazine, Est 1946. Sample 35c. Order \$350 year's subscription, get free Lyric Patterns.

1697-X Broadway, N.Y.C., N.Y. 10019

If you are overweight, or if you just want to control your weight, then read how . . .

# ...I lost 55 lbs. of embarrassing, unsightly fat in only 8 weeks

## AND MAINTAINED MY NEW FIGURE!

### It is true

I went from a 182 lb. uncomfortable, unhappy girl to a 127 lb. sociable, very happy person in a matter of eight weeks.

### HOW IT ALL HAPPENED

After having tried all the commonly known diets—such as calorie counting, starvation diets, dangerous pill diets, high protein diets, etc. I became disgusted with myself because the most I could do was lose a few pounds. It seemed as if I would be starving myself forever in order to lose the amount of weight I wanted to—and, quite frankly, I felt it wasn't worth the headaches, sleepless nights and uncomfortable feeling I always had.

Then my best friend's sister told me of a new method she had discovered. She called it the MARVELEX PLAN. It was so easy that I laughed at her and told her that it was too simple to work.

### GUARANTEE

1. After 10 days you must be on your way to a slender figure.
2. There will be no calorie counting.
3. You must feel better, have more confidence.
4. You must lose the weight desired or a complete refund will be made upon return of the unused portion.
5. If you are dissatisfied in any way, a complete refund will be made with no questions asked.

Enclosed is full payment for your wonderful MARVELEX Plan. I understand that I must lose pounds and inches FAST or I may return the unused portion for a full refund.

Enclosed is:  Cash,  Check,  Money Order  
 30 day supply of Marvelex Tablets, only \$5.95  
 60 day supply of Marvelex Tablets, only 10.00 (save \$2.)  
 90 day supply of Marvelex Tablets, only 15.00 (save \$3.)  
 120 day supply of Marvelex Tablets, only 20.00 (save \$4.)

Sorry . . . We don't ship C.O.D. orders

*Guitar made easy*

WITH  
**DIAL-A-CORD**

PLAY ANY SONG in your favorite key INSTANTLY. This unique system makes the transposing of notes and chords from key to key easy. Used by professionals and beginners. You don't have to read a note of music. Just turn center disc until desired key aligns with known key shown on outer disc and you are ready to play. All chord progression is given in the same order as that used in hundreds of songs. Chord diagrams are shown for quick and easy reference. 6" diameter — plastic coated for long life — a real time saver — an excellent educational aid — PRE-TESTED BY ONE OF AMERICA'S LEADING MUSIC PUBLISHERS.

**\$2.95** ppd. or \$1.98 C.O.D. Plus Postage

(No C.O.D. outside continental U.S.A. — please remit)

NORWOOD ENTERPRISES BOX 333-A

NO. READING, MASS. 01864

UNCONDITIONAL MONEY-BACK GUARANTEE

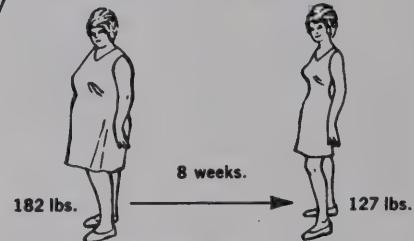
### GOLDEN OLDIES

Hits from the past which bring back many memories. Available to you by simply sending your request to:

FRANK'S RECORDS

60-77 Myrtle Ave., Ridgewood,  
New York, N.Y. 11227

OLDIES catalog available by sending in \$1.00.



### TWO MONTHS LATER

Two months later—this past August as a matter of fact—I saw her in a bathing suit. I couldn't believe my eyes. She had gone from a size 20 bathing suit to a size 10! And she said that by following the plan she was able to KEEP THAT MARVELOUS FIGURE.

### THAT'S WHEN I STARTED

I asked her how I could get this wonderful plan. I felt that if it had worked for her, I had a better chance to lose weight because I was always more active than she was.

Well, needless to say, it worked. I lost 55 pounds in only 9 weeks and continuing this plan has helped me to keep those ugly pounds off.

If it worked for me, it will work for you.

### NOW HERE IS HOW IT WORKS

Take three MARVELEX tablets daily (one before breakfast, one before lunch and one before supper), follow the simple dietary directions accompanying the tablets and watch those horrible pounds shed. But the best part is that once you lose the weight MARVELEX will help you keep that figure you've always dreamed of.

### HERE'S ALL YOU HAVE TO DO

Simply fill out the coupon, mail it and you will receive by return mail your MARVELEX Tablets and regimen plan. Simply follow the directions and in no time you will be on your way to having the figure you've always wanted.

### NO RISK OFFER TO YOU

The MARVELEX PLAN is guaranteed to all purchasers. You MUST see results in ten days or you will be given a complete refund of your purchase price. You have nothing to lose but weight.

**MARVELEX CO., Dept. 7342**  
**7471 MELROSE AVE., L.A., CALIF. 90046**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

## COMMUNICATION

(continued from page 42)

worth it? Instead of asking or answering this, wouldn't it be more to the point to ask whether the cultivated enjoyer of life actually achieves high states also. Why assume that the extreme and dangerously living are the only ones who enjoy life. Emotion is INSIDE. It needs no audience. It isn't LOW, MEDIUM, OR HIGH. Getting the most emotional effects from anything is when we are also conscious of it as well as enjoying. It is when we have looked deep into, around, and through it. It is when our real INDIVIDUAL taste, really wants and enjoys the thing, then the feeling is full. As soon as we are NOT ourselves (Drunk or Drugs) we are simply relieved of the burden of our bored way of seeing and living AND OURSELVES. With the self out of the way and at a distance, naturally the feelings that take over LOOK SO BIG. Negative joy. Your feet bother you so you walk on your hands. Big deal. How far can you go? How do things look?

LOOK, KNOW, SELECT, REJECT, and then enjoy. When you are there with all of YOURSELF, then you are living. Don't leave yourself out of the picture. You're too beautiful and important. □DOM PETRO

## READERS' REVIEWS

(continued from page 44)

### JESUS CHRIST SUPERSTAR

(Decca Records)

"Superstar" is in every way a rocking musical masterpiece with an 86 piece orchestra and three choirs along with over 20 competent rock musicians working together to unfold the tale. Andrew Webber and Tim Rice, the authors have fused words and music to complement each other and not to clash. Webber's rhythm's include Latin, ragtime, vaudeville, soft rock and uptempo. All the lyrics are modern and the story occurs much as it would today.

The highlight of the album is Yvonne Elliman — what a voice. I'm sure we'll hear more from her in the future. Sound freaks will take their trip during the Crucifixion which has some great effects. The rock world is getting turned on to religion.

ALLEN WAGENAAR  
3892 Lakeridge Drive  
Holland, Mich.

# PLATTER CHATTER

## NICE Elegy (Mercury)

The Nice, of course, are no more although reborn with success in Emerson, Lake and Palmer. The cuts on this reminder - of - what - was album are previously unreleased and contain a long live Fillmore East recording of their flag waver (and burner) "America" (or as they probably would put it Amerika). The Nice classical bag is included, in this case the third movement of Tchaikovsky's Symphony Pathetique and there's also a good version of Tim Hardin's "Hang On To A Dream." Emerson proves he was and is one of the best rock keyboard men.

## GARY MCFARLAND/ PETER SMITH Butterscotch Rum (Buddah)

McFarland is generally regarded as a jazz musician (keyboards) but this is actually a neat little album that, via the lyrics of Peter Smith and the low key vocals comes off like a John Sebastian LP. Unlike some of the heavy pretentious lyrics currently fashionable these don't dive off into abstractions but deal with concrete situations, giving a different view of the familiar.

## CLIFTON CHENIER King of the Bayou (Arhoolie)

Are you into the blues on an accordion, plus some cajun rhythm and blues, with a pinch of country and all salted with some good Texas - Louisiana Gulf Coast feeling? That's Clifton Chenier, singing his patois songs, aided by something called a rub-board which is a strapped-on washboard. He pumps out everything from the old country (and Engelbert Humperdinck) song "Release Me" to "Tu Le Ton Son Ton" which comes out as a Gallic "Baby Please Don't Go." Doug Kershaw, eat your heart out!

## EMITT RHODES The American Dream (A & M Records)

First he sounds like Paul McCartney and in the next cut he's George Harrison. If you can get over that here's a talented singer - writer. His "The Man He Was" is as macabre and good a progressive rock number I've heard in many a month.



**BUDDY MILES** — power drummer.

**BUDDY MILES** A Message To The People (Mercury) Pounding Miles is at best when seen and heard in person. On record there is a lack of subtlety but a lot of power and drive. The album cover looks like Miles Davis' "Bitches Brew" cover but inside it's all rock soul. "Wholesale Love" is a Miles tribute to Otis Redding and he really works out on his own "That's The Way Life Is." This album has a better sense of production than some of his early ones.

## MUDDY WATERS They Call Me Muddy Waters (Chess).

Muddy is out and about and working now following an automobile accident. Which is as it should be -- the music scene cannot afford to be without one of the founding fathers of the current blues rock scene. A good album this because it includes a couple of cuts from 1951, probably the same session that produced the classic "Long Distance Call" and it shows what Muddy can do with just a guitar and one small amp. Muddy doesn't dig all the big amplifiers you see these days. Accompanists include Little Walter Horton and Junior Wells on harmonicas, and the great, much missed piano of Otis Spann. A necessary album.

## VARIOUS ARTISTS Great Hits of R&B (Columbia)

James Brown, Little Willie John, Hank Ballard, Otis Redding, Freddie King, Lonnie Johnson, Billy Ward, Ivory Joe Hunter -- mostly from the King catalogue, a vintage collection of blasts from the past and in some cases raves from the grave.

# Draw the Boxer



You may win one of five \$795.00 Commercial Art Scholarships or any one of 100-\$10.00 cash prizes.

Let the Boxer help you test your talent. Draw him any size except like a tracing. Use pencil. Every qualified entrant receives a free professional estimate of his art talent.

Scholarship winners get the complete home study course in commercial art taught by Art Instruction Schools, Inc., one of America's leading home study art schools.

Try for an art scholarship in advertising art, illustrating, cartooning and painting. Your entry will be judged in the month received but not later than August 31, 1971. Prizes awarded for best drawings of various subjects received from qualified entrants age 14 and over. One \$25 cash award for the best drawing from entrants age 12 and 13. No drawings can be returned. Our students and professional artists not eligible. Contest winners will be notified. Send your entry today.

### MAIL THIS COUPON TO ENTER CONTEST

At/ART INSTRUCTION SCHOOLS, INC.  
Studio 1U-4040, 500 South Fourth Street  
Minneapolis, Minn. 55415

Please enter my drawing in your monthly contest.  
(PLEASE PRINT)

Name \_\_\_\_\_

Occupation \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_ Apt. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

County \_\_\_\_\_ Zip Code \_\_\_\_\_

Telephone Number \_\_\_\_\_

Accredited by the Accrediting Commission  
of the National Home Study Council.





### MOHAIR BLEND SHARKSKIN FLARE SLACKS

\$14.95 2 pair for \$28.50

Soft and Silky are these Sharkskin weave Slacks, blended of 65% rayon, 27% acetate, 8% luxurious Mohair. LOOK at that dashing sewn front, with 3 slanted covered buttons on each side for a dramatic effect! Western front pockets; 2 back pockets; 20" flare bottoms. P158 White. P159 Gray. P160 Golden Tan. P161 Red. Waist sizes 27 to 40. For finished bottoms, add \$2 per pair and give inseam measure. \$14.95 ppd., or \$2. deposit on C.O.D., you pay postage. Satisfaction guaranteed. See our collection of dramatic apparel and imported foot-wear. Sold by mail only. WRITE FOR FREE CATALOG

*Eleganza*

1771 Manley St.  
Brockton, Mass. 02403

## REWARD

Is what you get when you read our informative, factual booklet on records, songs, publishing, recording. Write for FREE information.

MUSIC WORLD, Box 103, Sharon, Mass. 02067

## ANY PHOTO ENLARGED

Size 8 x 10 Inches

on DOUBLE-WEIGHT Paper

Same price for full length or bust forms, groups, landscapes, pet animals, etc., or enlargements of any part of a group picture. Original is returned with your enlargement.

Send No Money 3 for \$1.75

Just mail photo, negative or snapshot (any size), and receive your enlargement, mounted on a beautiful double-weight portrait quality paper. Pay postman 87¢ plus postage—or send 90¢ with order and we pay postage. Take advantage of this amazing offer. Send your photos today. Professional Art Studios, 917 N. Main **OP4411** Princeton, Illinois



SONG STUDIOS, Dept. 203 G BOCKPORT, MASS.

## THE NEW BUTTON THRU FLY!

\$14.95 2 pair \$28.50

Slacks to make everyone take a second look. At you! Two big eye-catching features: the four big buttons on the fly, and the ingenious criss-cross belt loops front and back. Rich woolly fabric, blended of 70% rayon, 30% acetate; western front pockets; hidden back pocket; bottoms that flare a full 22". P145 White. P146 Camel Tan. P147 Brushed Green. P148 Brushed Purple. P149 Brushed Rose. Waist sizes 27 to 40. For finished slacks bottoms, add \$2. per pair and give inseam measure. \$14.95 ppd., or \$2. deposit on C.O.D., you pay postage. Satisfaction guaranteed. See our collection of dramatic apparel and imported foot-wear. Sold by mail only. WRITE FOR FREE CATALOG

*Eleganza*

1761 Manley St., Brockton, Mass. 02403

## ROLLING STONES

(continued from page 30)

teams agreed to play in the afternoon to leave the evening free for two evening performances by the Stones which were a \$250,000 sell out." Another paper reported wild fans scenes "reminiscent of early Beatlemania.

Dec. 6: Altamont. A screaming youth hits Mick Jagger about the head as he stepped out of a helicopter, yelling "I hate you. I want to kill you. A man is killed in the audience -- all of

it filmed for what will appear later as "Gimme Shelter."

Dec. 1: Back in London at the Saville Theater, 2500 fans greet the Rolling Stones back with polite applause. Some start dancing in the aisles.

Dec. 19: Mick fined \$500 dollars, plus \$150 costs for possessing cannabis resin. Marianne Faithful acquitted.

Dec. 22: A line of fans stretches half a mile for tickets for the Stones Christmas concert at London's Lyceum ballroom, where the management poured artificial snow from the ceiling as "a surprise." □ Thanks to Jo Bergman, Les Perrin and staff.



CHECKING OUT the rock news between concerts.

# BOOK REVIEWS

HOLLYWOOD STUDIO MUSICIANS  
Their work and careers in the recording industry By Robert R. Faulkner (Aldine Atherton, \$7.50)

We all know about the rock millionaires, getting their loot via records and live dates and enormous advances and "money in front" — an Elton John, as the latest example, who came and saw and grabbed America to the tune of one million dollars, all in the space of around four months. And we should realize that this is the very peak, the tip of the tip of the iceberg, when it comes to making money in rock music. For every one who makes it into this tax bracket, there are 1,000 groups, working hard at it, that aren't in any tax bracket at all, the pay is so low, when it comes to music.

These are the ones scuffling, playing bars, with or without a record contract, for \$50 a night to play go-go hits behind go-go ladies.

And in between are the working musicians, who are skilled and professional at their chosen instrument (or better still instruments) who take the many different kinds of gigs offered them by the studios, anything from ripping off a quick airline jingle or backing some of the aforementioned rock-pop instant millionaires (but rarely do their names appear on the record sleeve).

The session men.

Their world is very different and Robert R. Faulkner has written about it in a fact filled book that he subtitled "a sociological analysis of the work, careers, and roles of creative artists in an industry devoted to mass culture." It's by no means an easy or a casual read but for anybody considering a career in music that might end up beyond the rock festivals and the supergroup gigs, reading it will give some useful information.

Faulkner talks about the "multi million dollar world" of commercial music that lives in three separate centers: New York, Nashville and Los Angeles. These are the basic places the faceless session man works and, as Faulkner states, "Everyone is exposed daily to the work of these musicians. Their writing

and playing can be heard on television and radio commercial jingles, on film soundtracks and on phonograph recordings."

In New York, estimates Faulkner, a "core group" of 300 get the calls for the record dates where they earn \$85 for a minimum three hour session. If they are working jingles the fee is \$40 an hour, plus residuals (money for you every time it gets played).

Nashville, naturally, has a country slant to all this as befits the center for all country music recording, publishing and production. Faulkner reveals that there are more than 600 artists under contract to record in Nashville and in 1969 over 3000 records, 100 commercial jingles and several television programs were made in the city. All work for the musician.

Faulkner found out that about 40 musicians in Nashville do most of the work recording backings and underscores, and the basic rate for a three hour master session runs to \$86.

That means that a top caliber studio musician in either New York, Nashville and Los Angeles can pull in from \$20,000 to \$80,000 a year. On top of this the work is centralized — no long tours, one nighters, with hotel and travel expenses eating away at everything.

The Hollywood scene is a little different because on the East Coast the "jingle, phonograph and network recording jobs stand at the top of the occupational hierarchy in terms of money, colleagues and preferred hours, in Hollywood the motion picture, and television film and phonograph recording studios dominate the scene." In Los Angeles a nucleus of 300 do almost all the work and some are so highly in demand that they can ask for and get double scale for a job — that's \$150 a call.

Faulkner makes an interesting point (a dreadful one perhaps if you care about the pollution of the airwaves through advertising slogans) that the earning of the studio professional in Hollywood in 1967 for television jingles nearly equalled the combined support given the Denver, San Francisco, Cincinnati, National Symphony, and Buffalo Philharmonic orchestra by the U.S. government.

Next time you see an unknown group working out at your local rock spot for that \$50 a night, remember that. □FRANK SIMPSON.

# COMING IN HIT PARADE

POCO  
FROM THE BEGINNING

BYRDS  
A FUNKY IMAGE

THE WHO

JOHNNY WINTER  
ON JIMI AND JERRY

JANIS JOPLIN  
TINA TURNER

THE BRITISH  
ARE (STILL) COMING

MOOUNTAIN  
STILL CLIMBING

JOE COCKER

PROCOL  
HARUM



NEXT  
MONTH

## NEW STARS

(continued from page 41)

further as the name of Sweetwater becomes more well known. What Sweetwater does not have, and actually does not need, is a guitarist. This fact gives the group a distinct sound and flavor.

"We actually change with audience reaction, now," Alex said. "The music is modified as it goes through the group. Songs come out differently. When we get to the point that we become successful, perhaps we will settle down into one vein. Right now we are generally a happy and emotional group. If the audience accepts us right away that's great. If they don't get into it, we still have to play in spite of the nonacceptance. When they are on our side, we play better, of course. The music generally flows better if the reaction is good. Everyone's playing is less restricted and we really stretch out."

Fred Herrera, who had been silent at this point-a phenomenon that is supposedly quite infrequent,-said that sometimes an audience makes the group really work hard. "You see a yawn or people talking in front of you and it tends to push you. It becomes an effort almost to stand on stage and play music because there is not the acceptance expected. In this case we have to be careful not to push too hard. Sometimes the harder one tries, the more difficult it gets."

Albert then said that for a really hostile crowd, something they run into less and less these days, the group sticks to the truly sure things. "We don't get very creative if we aren't getting those acceptance vibrations from the audience," he said. "We have played most of the large festivals, including Woodstock, and gotten very good reaction."

Alex then added: "The larger and more attentive the crowd, the better we like it and the freer we feel. The Fillmores are very good to us usually. Also, we have learned to get into ourselves and play when an audience is not on our case. Then we usually capture that audience, turn them around and make them listen and enjoy it really. Then there are these vibrations being thrown back and forth from the audience to the group and back. Many colleges are like that. The crowds there seem to be very tuned into this type of free music and they really let us work out."

Alan Malarowitz had to get into the

act here. "Everyone expressing themselves through their instruments, watching everyone come alive, the feeling of an audience enjoying the group. That really is exciting and motivating." It is really hard to believe that those same vibrations can be set forth in the studio, where there is no audience from which to extract a reaction, but the proof of the group's strength lies in their ability to adapt to situations and get the best of them. This Herculean feat seems to be accomplished almost on a daily basis for Sweetwater.

Where is the music scene going? Alex offered to take a shot at that question. "I started getting into the pop scene about three or four years ago." Alex was in several jazz oriented groups-playing keyboards-before he became the catalyst for Sweetwater, while attending Los Angeles City College to study music. "I think the entire scene is heading in many different directions at once. No one is dictating the directions anymore like the Beatles and the Stones did in the early days. There are trends that develop but they are kind of absorbed in the whole scene rather than being separate entities. There are no real hang-ups in music today. No one dictates and there is no guiding force."

There is room enough for several things to function and be popular on the same levels rather than a super hero to make all things but his own worthless. Whatever one feels inside is important and I really don't see popular opinion dictating anymore."

August Burns, a student of music at UCLA when the group is not on tour is a fantastic cellist. His cello in fact, is one of the major forces behind the group, despite Sweetwater's non-classical sound. He is an example of room enough for several things to function not only in music in general but in one group. "I really haven't felt like a strange instrument in a rock band here," said August. "The only thing that is special is that I have to do something meaningful with my instrument. It really is not as heavy as it looks. In fact, I think the only places that something serious and heavy is expected is New York and San Francisco. Incidentally, I like approaching the hostile audience with more optimism than I would have for the audience with those acceptance vibrations. The challenge of the hostile audience is far greater and to win them over is far more rewarding."

Back on the subject of the direction of rock or popular music Albert added, "There is an analogy between where rock is heading or seems to be going and where jazz went. Rock is diversified now as jazz was and is. Now the two forms almost merge and in fact do merge at points along their paths."

"I really think that music in a lot of cases is headed for the church. This really depends upon the state of the populous, of course, but the aim is there. Everyone you meet today, almost, is pessimistic about the world. They are looking for a higher being now."

Albert began to get slightly esoteric here. "Truth is truth regardless of where it comes from. Some people have a better view from the outside of truth and society than those people caught on the inside."

On the business of music Albert said he would have liked to have been in on the ground floor. "The rules those original business people made up aren't really the most moral by any true standards. Personally, I would have liked to make a success of the group through its merits." While he did not fully explain this statement, Albert seemed to mean that there was a great deal of publicity for groups and individuals in the music field before they become popular and eventually stars.

"Only since we have discovered the business of music have we been up against that certain wall. We have had to climb it, of course to get to where we are now. I think that task is relatively easy if one is bigger than that. You know, we have learned to try to do what would please everyone and still be honest about it. It is almost like we feel what is right and we do it."

"We are still naive enough to be honest, I guess," added Alex. "At first we were just having fun and then we discovered that one must play a certain amount of minutes in front of the audience to come off well. This was an adjustment for us. It became rather theatrical. We do not want to be tops just to be tops. Just for the respect and the dressing room is a good reason now though. You get tired of being treated like dirt when no one knows you, but there are deeper reasons for our quest, I think."

"The only superstar in this group is God. He is a superstar and as such, like all superstars, he doesn't show up for all of his gigs," said Albert.

□ BOB GLASSENBERG

# Heavy sounds from the lightweights.

**Kustom's SC amplifiers. Heavy, fantastic  
sounds in a compact, portable size.**

But don't let the compact size fool you. Kustom's SC delivers one hundred and fifty watts of booming, rich power with magnificent clarity.

Kustom's SC 100% solid-state circuitry and high-performance speakers give you the fantastic sound found only in more expensive amplifiers.

Kustom's SC amps not only look and sound better, but they hold their value better, and are more reliable than any amplification system on stage today.

And they're backed by a written lifetime guarantee.

**See the Kustom SC at your  
Kustom dealer, today.**



Kustom Electronics, Inc.  
Chanute, Kansas 66720



# THE SHOPPING BAG

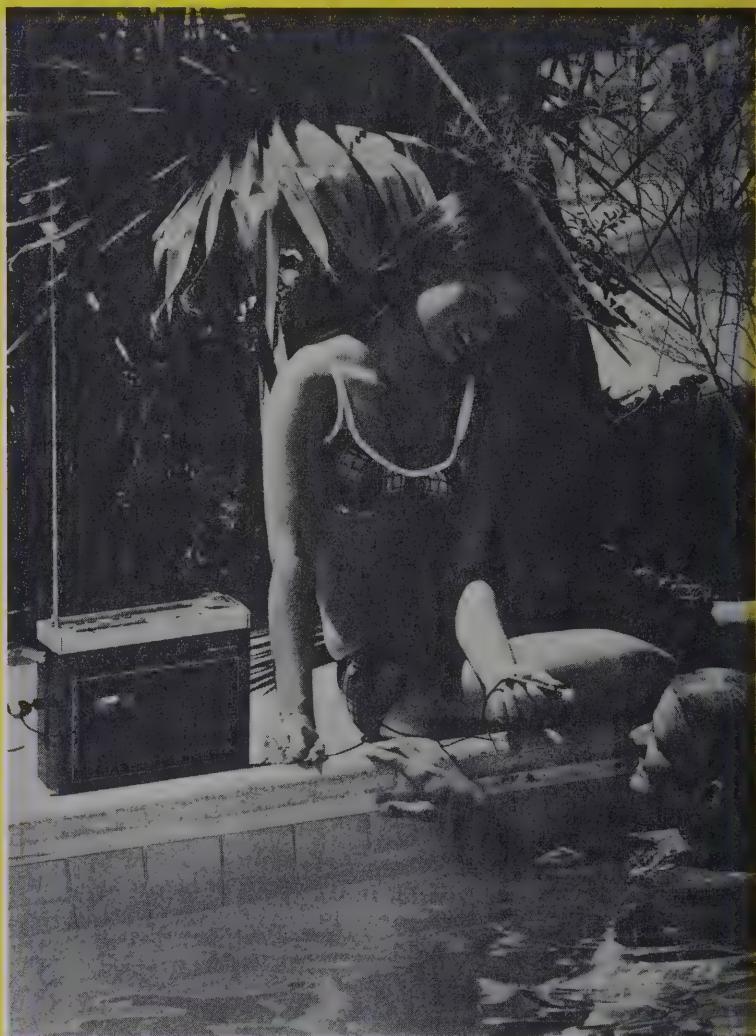


LANA LOBELL SLICK - FIGURED JUMPSUIT

It's a sleek, Oh, so-lovely you in LANA LOBELL'S Slick-figured jumpsuit in sleekest Wet-Look Nylon super charged with pointy collar, front zip, and a buckled-tabbed elasticized waistband! Black only. Junior sizes 9-17.

## MAGNAVOX' NEW CASSETTE WITH AM/FM RADIO

This new Magnavox Cassette Tape Recorder and AM/FM Radio (model 9024) can be taken to the beach, pool or mountains. It offers push button controls along with noise and drift-free FM and can be operated on battery or with an AC line cord built into the set. Recordings can be made on the Cassett with microphone or directed from the radio with or without microphone. Pre-recorded cassettes can be used.



THE  
SHOPPING  
BAG

SHOPPING BAG/HIT PARADER  
529 Fifth Ave., N.Y., N.Y. 10017

Dear Sirs:  
I would like more information about

---

---

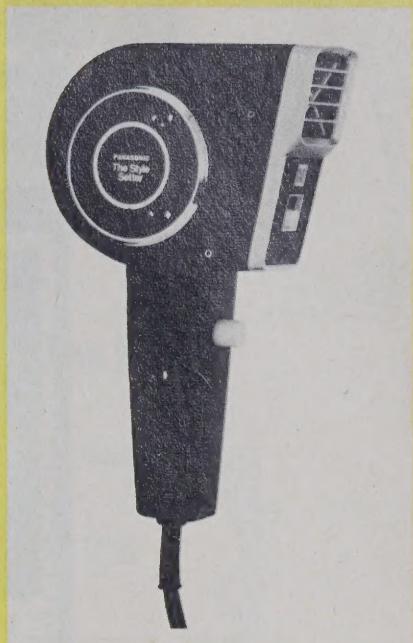
---

Name.....  
Address.....  
City..... State..... Zip.....

## NEW MAGNAVOX PORTABLE PHONOGRAPH

The new, highly decorative Magnavox Mini Campaign Chest (model 2520) introduces a fresh new look in portable phonographs. Painted in bright mustard lacquer with brass cor-

ners and authentic brass pirate lock, the chest opens up to reveal a superb Magnavox automatic record changer with two 5 1/4" Air Suspension Speakers concealed under the lid.



### PANASONIC'S "STYLE SETTER" IS NEW HAND HAIR DRYER

Any girl can bring a beauty parlor into her home with the use of The "Style Setter", Panasonic's new professional hand hair dryer.

The "Style Setter", Model EH-68, has many advantages over the usual fixed-position dryer. Its portability allows the user to shape and create the perfect hairstyle as it is drying. And it's ideal for quick touch-ups.

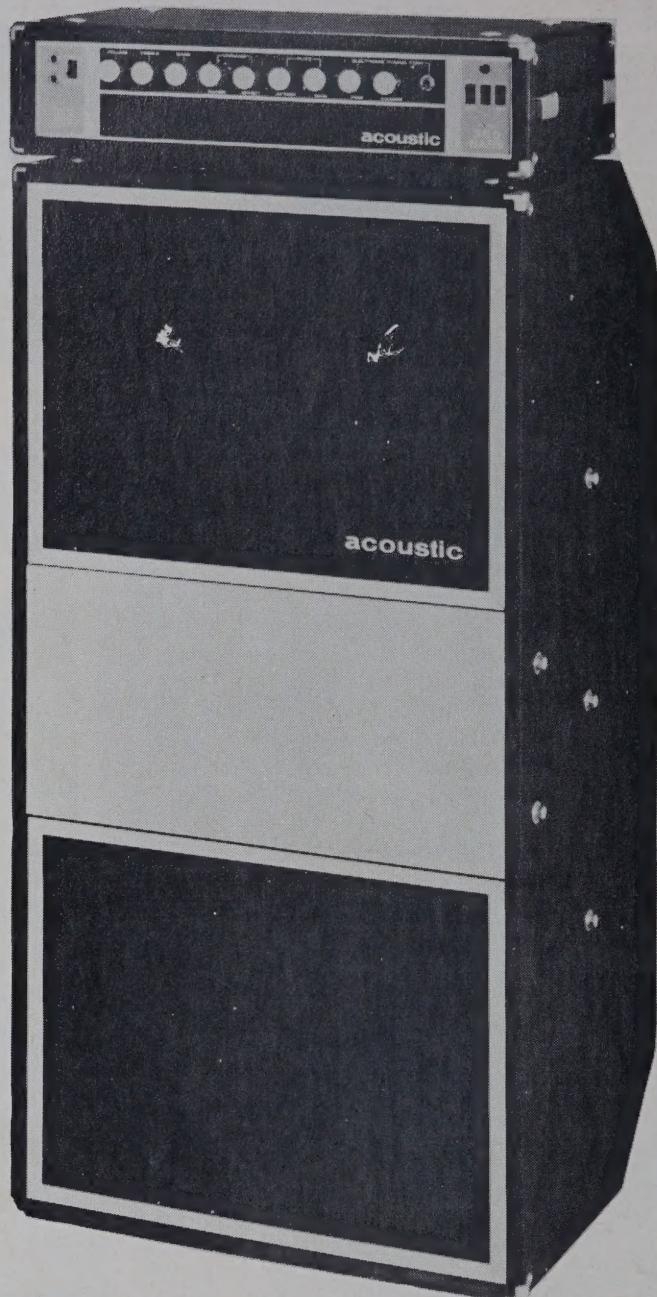
Other hair dryer features include lightweight design, cool, medium and warm temperature control settings, an automatic safety shut-off should the heat become too warm. As soon as it is cool, the unit turns back on.

In addition, double side vents assure maximum air movement to dry hair more thoroughly in less time.



### LANA LOBELL ONE - PIECE, TWO - FABRIC SMARTIE

TAKE A SHORT JUMP to fashion in a one-piece, two - fabric smartie! Striped Cotton Knit top with dog-ear collar, zesty chest flaps, front buttons - Cotton Canvas shorts belted and cuffed for even more snap. Sleeveless - so breezy - care, Lilac or Red Combination. Petite Junior sizes 5 - 13.



acoustic makes the finest amplifiers in the world  
(and that's the truth)

acoustic control corporation  
4121 redwood avenue  
los angeles, california 90066

**please send me a 1971 catalog**

name \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

# SONG HITS

## MAGAZINE

Always first with **COMPLETE WORDS** to all the hits



**\$3.50 for 12 BIG ISSUES**

**\$6.50 for 24 BIG ISSUES**

SONG HITS, Dept. HP 971  
CHARLTON BUILDING, DERBY, CONN. 06418

Gentlemen:

Enclosed is  \$3.50 for 12 issues (one year)  
 \$6.50 for 24 issues (two years)  
(Canada Add 25%      Foreign Add 50%)

New Subscription      (Check One)       Renewal

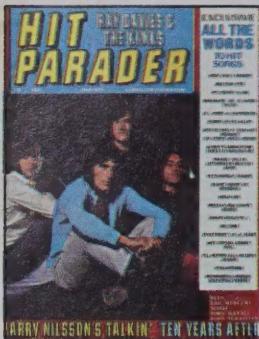
Name.....

Address.....

City..... State..... Zip.....

# HIT PARADER

back issues available NOW



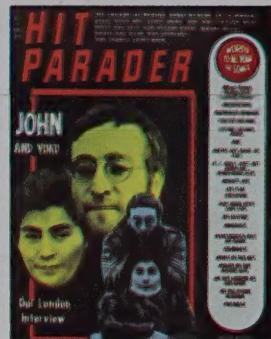
JUNE, 1970

Ray Davis & Kinks  
Harry Nilsson  
Ten Years After  
King Crimson  
Spirit  
John Mayall  
John Sebastian  
"How Can I Forget"  
"Hold On"  
"Thank You"  
"I'll Never Fall In Love Again"  
"Hey There Lonely Girl"  
"No Time"  
"Psychedelic Shack"



JULY, 1970

Mick Jagger's Movie  
Al Cooper  
Alvin Lee  
Ike and Tina Turner  
David Ackles  
N.Y. Rock and Roll Ensemble  
"Bridge Over Troubled Water"  
"Ma Belle Amie"  
"The Rapper"  
"Traveling Band"  
"Who'll Stop The Rain"  
"Kentucky Rain"  
"Hey Everybody's Out Of Town"



AUGUST, 1970

John and Yoko  
Joe Cocker  
Jerry Butler  
Moody Blues  
New Canned Heat  
Ian Anderson  
"Woodstock"  
"American Woman"  
"It Be"  
"Spirit In The Sky"  
"ABC"  
"Celebrate"  
"Up The Ladder To The Roof"



SEPT., 1970

Janis Joplin  
Jack Bruce  
Manfred Mann  
New Iron Butterfly  
Allman Bros.  
Simon & Garfunkel  
"Up Around The Bend"  
"Daughter Of Darkness"  
"Soolaimon"  
"Puppet Man"  
"What Is Truth"  
"Cecilia"  
"Hey Lawdy Mama"



OCTOBER, 1970

Paul McCartney  
Delaney & Bonnie  
Miami Sound  
Moody Blues  
Rock Publications  
Sir Douglas Quintet  
"Ball Of Confusion"  
"The Wonder Of You"  
"Sugar Sugar"  
"Soolaimon"  
"Lay Down"  
"Come To Me"  
"Hitchin' A Ride"



NOVEMBER, 1970

The Who  
Beatles  
B.B. King  
Archies  
Canned Heat  
John Mayall  
"Close To You"  
"War"  
"O-o-h Child"  
"Pearl"  
"Make It With You"  
"Sunshine"  
"My Mane"



DECEMBER, 1970

Wayne Cochran  
Jethro Tull  
Blood Sweat & Clayton  
The Band  
Grand Funk Railroad  
Jack Bruce  
"Lookin' Out My Back Door"  
"Hi- De- Ho"  
"I've Lost You"  
"I Know I'm Losing You"  
"Paper Mache"  
"Solitary Man"  
"In The Summertime"



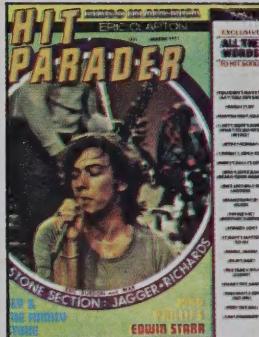
JANUARY, 1971

Jefferson Airplane  
Mick Jagger  
Creedence Clearwater Revival  
Chicago  
Led Zeppelin  
Norman Greenbaum  
"El Condor Pasa"  
"Out In The Country"  
"Fire & Rain"  
"I'll Be There"  
"Lola"  
"Candida"  
"Cracklin' Rosie"



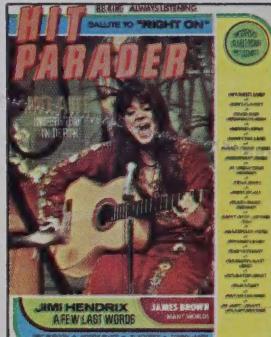
FEBRUARY, 1971

Byrds  
Aretha Franklin  
Melanie  
Steppenwolf  
Traffic  
Linda Ronstadt  
"Lucretia Mac Evil"  
"See Me, Feel Me"  
"It Don't Matter To Me"  
"Our House"  
"Montego Bay"  
"Green-Eyed Lady"  
"We've Only Just Begun"



MARCH, 1971

Eric Clapton  
Eric Burdon  
Sly & The Family Stone  
John Phillips  
Edwin Starr  
Chicago  
"Patch It Up"  
"Heaven Help Us All"  
"Beaucoups Of Blues"  
"Share The Land"  
"Stoned Love"  
"One Less Bell To Answer"  
"Heed The Call"



APRIL, 1971

Melanie  
B.B. King  
Jimi Hendrix  
James Brown  
Three Dog Night  
Al Kooper  
"My Sweet Lord"  
"Your Song"  
"Knock Three Times"  
"Black Magic Woman"  
"Immigrant Song"  
"Ruby Tuesday"  
"If I Were Your Woman"



MAY, 1971

Elton John  
Johnny Winter  
Jethro Tull  
Graham Nash  
Randy Newman  
"Remember Me"  
"I Hear You Knocking"  
"Rose Garden"  
"Let Your Love Go"  
"My Sweet Lord"  
"Precious Precious"  
"Born To Wander"

50¢ PER COPY

\$2.00 ANY SIX

\$4.00 ALL TWELVE

HIT PARADER, Dept. HP971  
CHARLTON BUILDING, DERBY, CONN. 06418

Gentlemen: Enclosed is \$.....

(Canada Add 25% - Foreign 50%)

JUNE 1970       OCT 1970  
 JULY 1970       NOV 1970  
 AUG 1970       DEC 1970  
 SEPT 1970       JAN 1971

FEB 1971  
 MARCH 1971  
 APR 1971  
 MAY 1971

All twelve issues

Name.....  
Address.....  
City..... State..... Zip.....

